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VOL. XLVIII—NO. 1.

NEW YORK, WEDNESDAY, JANUARY 6, 1904.

WHOLE NO. 1241.



Photograph by Negretti & Zambra, London, Eng.

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Y all odds one of the most interesting concerts of the season was that given by Richard Burmeister, the American pianist. His fame had preceded him here from New York by way of Dresden, where Burmeister is settled as the leading professor of piano at the Royal Conservatory. A large audience of professionals greeted the gifted artist with applause when he appeared to play his own solo arrangement (with orchestra) of Liszt's "Pathétique" Concerto for two pianos. The work has been heard often in New York, and has on divers occasions been analyzed in THE MUSICAL COURIER. Suffice it to say that Berlin fully shared New York's opinion—a rarity in musical matters—and the musicians and the public and the critics all agreed on the subject of Burmeister's taste, musicianship and knowledge of the orchestra. The "Pathétique" Concerto in its revised form is as effective as any standard solo work for piano with orchestra. Burmeister played his arrangement con amore, as can well be imagined, and displayed all those graces of delivery and that accuracy of technic for which his playing always has been distinguished. In his own version of the Chopin F minor Concerto—also no novelty in New York—Burmeister proved himself a worthy partner of Tausig. The orchestral score is treated with reverence and yet certain changes have been boldly made where they were most needed. As an interpreter of Chopin, Burmeister excels in the poetry of his touch, the clarity of his technic and the exactness of his pedaling. The last movement formed the brilliant climax of an exceptional performance, and the pianist was left in no doubt as to the temper of his hearers. A Romanza, composed for violin by Burmeister, and played by Witek, reveals the pianist as a composer of melodic and harmonic resource. All the local papers speak unusually well of Burmeister and of his editions of the works of Liszt and Chopin, a proceeding which is sometimes called "impious" by the Berlin critics.

Another American who won success here last week was Arthur Hartmann, now generally acknowledged to be one of the best violinists in Europe. Hartmann played the Mendelssohn Concerto, Bach's Sonata, No. 1; Fauré's Berceuse and Auer's "Hungarian Rhapsodie."

The performance of the hackneyed but ever beautiful Mendelssohn work stamped Hartmann as an artist of marked individuality. He takes nothing for granted, and by strict observance of the letter of the score presents many phases which seem new because they are absolutely correct. I have never heard any other violinist who is so finical in his phrasing and so resourceful in his bowing as Arthur Hartmann. His flexible right arm enables him to enunciate with the utmost clearness and with no loss of rhythm passages that most players usually try to accomplish only with their fingers. The result is nearly always speed without stability. Hartmann eschews all superficial brilliancy, and evidently regards as a crime the slightest mutilation of a phrase, the arpeggiating of a chord, or the loss or blemish of a single tone. In the slow movement of the Mendelssohn Concerto there was a welcome change from the dragging tempo to which we

are usually treated. The Andante thus gains in vitality and loses nothing in beauty or effectiveness. The finale was a whirlwind of speed, but precision was not sacrificed to garish virtuosity. Hartmann is so thoroughly a musician that one never doubts his motives, and his tempi make converts of his listeners, *nolens volens*. The Bach number was a broad, authoritative reading, ennobled by a big, vibrant tone, marvelous chord playing, and a masterful polyphonic exposition. The applause was so determined after the fugue that Hartmann repeated it! Of course the lighter portion of the program did not fail to please, and the popular artist played encores until the lights were turned off by the patient janitor. Hartmann will start on a long Southern tour almost at once, and should repeat his resounding Berlin successes whenever and wherever he plays.

Verdi's "Othello" is slated for an early production at the Royal Opera. Geraldine Farrar will sing the role of Desdemona. Apropos, the news dispatch which linked the names of the American singer and the Crown Prince in a questionable manner is the most palpable kind of a canard. Miss Farrar is here with her parents, never goes to the Opera without her mother, accepts hardly any invitations, and is not the least bit inclined to be romantic. Besides, her father is 6 feet tall, is built in proportion, and was formerly the catcher on a National League baseball team!

Our Royal Opera gave a "stagione" of one night at Magdeburg last week and delighted the little town with what its chief paper called a "perfect" performance of Mozart's "Entführung aus dem Serail." Some of these "perfect" performances might be given to good advantage occasionally in this city of Berlin.

There has been much favorable comment in every community of Berlin on the stand which THE MUSICAL COURIER took in the "Parsifal" controversy. Naturally enough, every German of refinement feels keenly the fact that the "Parsifal" violation was undertaken by Germans in New York. All our local papers understand the absurdity of referring to the performance of "Parsifal" in New York as "American" in any sense of the word. Berlin opinions are divided on the legal status of the case—although the verdict of the United States courts is respected—but everybody is agreed on the moral and ethical aspects of the production. THE MUSICAL COURIER has been mentioned here many times as the only American newspaper which gave a true picture of the "Parsifal" proceedings in New York.

The vocalists of the week were not of a high order, though some of them displayed promise. Leontine de Ahna has a well schooled alto voice of agreeable quality, but she lacks the power of characterization, and therefore her delivery is neither dramatic nor even convincing. Miss Karin Lindholm sang well some Swedish folk songs, but her German "lieder" were poorly phrased and improperly pronounced and enunciated. Frau Tester is a singer of temperament, who believes in quantity rather than in quality. Her voice is voluminous, but lacks polish and precision. Carl Witepki, a tenor, is painfully out of place on the concert stage.

Ferruccio Busoni attracted all of his large following with a program which included Saint-Saëns' Fifth Concerto and Henselt's F minor Concerto for piano. Busoni is better liked here as a pianist than as an orchestral conductor, a role in which he poses occasionally with but scant success. The Saint-Saëns work, barren in many places, was made almost interesting under Busoni's fin-

gers. He has a sympathetic tone and the expert technic which is a sine qua non with every great pianist nowadays. The Henselt concerto was done in delightful fashion, and did not sound in the least "worn," as the critic of the *Tagblatt* said. Is the "wear" not in Dr. Schmidt's ear, perhaps? Busoni made a tour de bravura of the last movement, and he received his reward in noisy approbation of the kind that is dear to the heart of every public performer, great and small.

"Frau Holle," a fairy opera, by the Wiesbaden composer, Heinrich Spangenberg, was produced in Cassel a few days ago and met with a friendly reception.

The Joachim Quartet gave another concert in its endless Beethoven series. A student said to another, after hearing Joachim and his partners at the Singakademie: "Why don't they ever play Tchaikowsky, or Grieg, or Saint-Saëns?" "What's the use," was the answer; "it would all sound like Beethoven, anyhow."

Willy Burmeister, the violinist, will settle permanently in the ancient city of Oldenburg on May 1. It is rumored that the Grand Duke of Oldenburg will found a music school there under the direction of Burmeister.

Prelude and Fugue for organ.....	J. S. Bach
For the piano by Franz Liszt	
Concert Sonata.....	Scarlatti
Newly arranged by L. Godowsky	
Musette en Rondeau.....	Rameau
Le Tambourin.....	Rameau
Le Coucou.....	Daequin
Sonata, op. 5, in F minor.....	Brahms
Scherzo and March.....	Liszt
Au bord d'une source.....	Liszt
Concert Study in F minor.....	Liszt
Siegfried and the Rhinedaughters, from Die Göttterdammerung	Wagner
For the piano by Jos. Rubinstein	
Nocturne in B major.....	Chopin
Two Mazurkas.....	Chopin
Lebewohl.....	Schubert-Liszt
Ave Maria.....	Schubert-Liszt
Arabesken on Strauss-Walzer.....	Schulz-Eyler
An der schönen blauen Donau.....	Schulz-Eyler
(By special request.)	

Kornel Abranyi, the Hungarian composer and critic, died in Buda-Pesth on December 20. Abranyi was born in 1822, and although his works were popular in Hungary he did not achieve an international reputation. He founded the first Hungarian music paper, and in 1875 was appointed to a professorship at the State Conservatory in Buda-Pesth.

Zudie Harris, the excellent pianist and composer, met with exceptional success in Paris, whether she went for a piano recital and the presentation of some of her songs. The Harris lyrics are praised wherever they are heard, and they are heard very frequently indeed. Alexander Heinemann, Berlin's best baritone, has sung Miss Harris' "Persian Romance" at all his concerts and it is always one of his most successful numbers. Ellinor Westa and Lilli Lehmann are two other singers who have incorporated the young American composer's songs in their repertory. The Paris papers are unanimous in calling attention to Miss

Harris' fund of fresh melody, her harmonic originality, and her skillful workmanship. These songs should have an early hearing in the United States, where there is a constant cry for new lyrics that are really original.

The full concert and opera schedule for the past week was as follows:

December 19—Richard Burmeister (piano), Beethoven Hall.
December 19—Olga Ziese (piano), Max Salzwedel (violin), Bechstein Hall.
December 19—"Aida," Royal Opera.
December 19—"Trompeter von Säkkingen," Theater des Westens.
December 19—Barth Madrigal Society, Singakademie.
December 20—Philharmonic "Pop."
December 20—Leo St. Damian (piano), Singakademie.
December 20—Wagner Reading, Saal Bechstein.
December 20—"Manon," Royal Opera.
December 21—Singakademie Chorus.
December 21—"Don Juan," Royal Opera.
December 21—Church Concert, Memorial Church.
December 22—Philharmonic "Pop."
December 22—Amalie Birnbaum (vocal), Beethoven Hall.
December 22—"Robert le Diable," Royal Opera.
December 22—"Trompeter von Säkkingen," Theater des Westens.
December 23—Philharmonic "Pop."
December 23—"Manon," Royal Opera.
December 25—"Magic Flute," Royal Opera.
December 25—"L'Africaine" (matinee), Theater des Westens.
December 25—"Trompeter von Säkkingen," Theater des Westens.
December 26—"Meistersinger," Royal Opera.
December 26—"Freischütz," Theater des Westens.

It will be observed that there is a noticeable thinning out in the concert ranks at Christmastide. The battle will begin again early in January.

Alma Stencel, the young American pianist, has been engaged to assist Kubelik at some of his Continental concerts.

There is general pleasure in musical circles here at the cabled news that Arthur M. Abell will be the new MUSICAL COURIER representative in Berlin. Mr. Abell has lived among us for many years, and both by reason of his personal popularity and his broad musical knowledge is acknowledged to be the right man in the right place. His pen is terse and erudite and his musical tastes are so catholic that he must needs please all parties. Mr. Abell's coming is awaited with pleasurable anticipation. D. A.

A Great Array of Talent.

ME. LOUISE HOMER, Charles Gilibert, Winfred Goff, Mesdames Acté and Bréval, Myron W. Whitney, Jr., and forty leading singers of the Paris Grand Opera, Paris Opéra Comique, New York Metropolitan Opera, Royal Italian Opera, London, and the Savage Grand Opera Company, represent teachers of the William L. Whitney International School for Vocalists, in Boston.

The Philadelphia Festival Chorus.

THIS chorus, which now numbers 200 voices, is to be enlarged to 400 voices, and will be taken to Ocean Grove next summer to sing Haydn's "Creation." The chorus is under the direction of Tali Esen Morgan, of New York, and meets for rehearsal every Friday evening at the Tabernacle Church, Eleventh street, above Jefferson.

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THE SAVAGE ENGLISH OPERA COMPANY.

Excellent Ensemble Performances of Gounod's "Faust" and Verdi's "Trovatore" Mark the Second Week at the West End Theatre.

GOUNOD'S "FAUST," MONDAY EVENING, DECEMBER 28.

Faust.....	Mr. Gherardi
Mephistopheles.....	{ Mr. Boyle Mr. Bennett
Marguerite.....	{ Miss Reid Miss Rennison
Valentine, a soldier.....	{ Mr. Marsano Mr. Wallerstedt
Siebel.....	Miss Newman
Wagner, a soldier.....	Mr. McKinnie
Martha.....	Miss MacGahan

LL that makes opera satisfactory to the rational music lover was realized in the performances of Gounod's "Faust." The début of Miss Margaret Reid added to the interest Monday night at the opening of the second week.

Miss Reid's Marguerite was unconventional, yet it was a beautiful portrayal, for the prima donna has the youth and slim figure that help to create an illusion. Then Miss Reid showed by the way that she dressed the part that she had an intelligent conception of Goethe's unhappy Gretchen. Take the Prison Scene in the last act. Most of the prime donne who have sung the role in New York wear in that scene a robe of filmy white, such as a lady might don in her boudoir. Surely such raiment would not be tolerated in the gloomy cell of a German prison. But in this land of the free the vanity of singers generally is permitted to triumph over the ideas of authors and composers. Mr. Savage, however, insists on accurate settings for his performances, and that is one reason why he has been successful in a field where so many have failed.

Miss Reid has a good voice, but it is as an actress especially where she shines. The love scenes in the third act and also the scenes in the church have rarely been better done. Mr. Gherardi's Faust was vocally and dramatically satisfying. The tenor managed to wear his clothes more gracefully than some of his colleagues, and that counts for much in a romantic role. Mr. Boyle's Mephistopheles was of the burly, jolly sort. Mr. Marsano as Valentine was gratifying to the eye if not always to the ear. When this admirable artist learns to control his breath he will sing better than he does now. Miss Newman made altogether one of the best Siebels New Yorkers have seen in years. Simple as this part seems, managers have found it difficult to find a woman to do it justice. To play the part of a youth is never easy for a woman, and then in addition to have a mezzo soprano voice that can sing the Flower Song acceptably is a combination of gifts very naturally uncommon. Miss Newman has the voice and her ability and training are instantly recognized. The small parts of Wagner and Martha were excellently done by Mr. McKinnie and Miss MacGahan. The alternates of "Faust" for the week were Miss Reid as Marguerite Monday, Thursday and Saturday evenings. Miss Rennison sang the role at the Wednesday matinee. Mr. Emanuel conducted with his usual authority, and the orchestra and chorus were all that could be desired. Five performances of "Faust" were given during the week, Monday, Thursday and Saturday evenings, and at the Wednesday and New Year's matinees.

VERDI'S "IL TROVATORE," TUESDAY EVENING, DECEMBER 29.

Leonora.....	Miss Rennison
Inez, her attendant.....	{ Miss Brooks Miss DuFour
Azucena, a gypsy and pretended mother of Manrico.....	Miss Ivell
Manrico, the troubadour.....	Mr. Sheehan

Count Di Luna, rival of Manrico.....	Mr. Goff
Ferrando.....	{ Mr. Bennett Mr. Boyle
Ruiz, follower of Manrico.....	Mr. Fulton

Many in the large audience Tuesday night declared that it was the best performance of Verdi's popular opera ever given in English in New York. All the principals were in good voice. Miss Rennison, Miss Ivell, Mr. Sheehan and Mr. Goff constitute a quartet of singers that would be a credit to any opera company, for all four have uncommonly fine voices, and on the histrionic side there is much to commend. Mr. Sheehan, always a favorite of favorites, aroused a good deal of enthusiasm with his wonderful high notes. Miss Rennison made a charming Leonora. As the gypsy Miss Ivell gave evidence again of talents approaching greatness. Mr. Goff as the Count was a delight to ears and eyes. The opera was elaborately staged, and the chorus and orchestra, directed by Mr. Schenck, were in keeping with the all round excellence of the production. "Trovatore" was sung Tuesday, Wednesday and Friday nights and at the Saturday matinee.

The operas this week are Puccini's "Tosca" and Wagner's "Lohengrin," extremes, if there is any meaning to the word.

Homer Norris to Come to New York.

HOMER NORRIS, a well known musician and composer of Boston, has decided to remove to New York city. Mr. Norris was the organist of the Ruggles Street Church in Boston for twelve years, ever since his return from abroad. He resigned his position last July, and since that time has not been associated with any church. The Ruggles Street Church was noted for the most famous male quartet in the country, and the music was a special feature of the service.

During the last few years Mr. Norris has composed much new music for the service of the Episcopal Church, and it will soon be published. His book on "Harmony and Counterpoint" is familiar to students, and has been an authority upon those subjects ever since its publication. "The Flight of the Eagle," for soprano, tenor and bass, the music being set to words by Walt Whitman, has been sung in many of the large cities.

Mr. Norris has always had a large class of pupils in Boston. These pupils are many of them now occupying prominent positions in churches, colleges, schools and as teachers in the cities and towns of this country.

Mr. Norris will take a studio in New York and devote himself to teaching.

Anna Miller Wood.

AMONG the concerts where Miss Anna Miller Wood has sung during the month of December may be mentioned the Rubinstein concert at North Attleboro, Mass., on December 16. This was Miss Wood's second appearance in Attleboro, and again she won her audience by her "splendid singing," as one critic said. "A voice at once lovely in quality, flexible and penetrating, these are the merits exhibited by Miss Wood, her range being wonderful."

On the 23d the Christmastide organ recital was given in the First Church, Boston, by George A. Burdett, upon which occasion he was assisted by Miss Wood. Among her numbers were two Christmas songs by Peter Cornelius.

Tuesday afternoon, December 29, Miss Wood was the vocalist at a concert given in Milford, Mass., at the Quinsipapa Woman's Club. Miss Wood sang a group of songs by Arthur Foote, and also excerpts from Omar Khayyam.

In February Miss Wood will give a recital with Ernest Perabo.

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Tenth Concert—Review by Philip Hale in the Boston Herald.

THE program of the tenth Symphony concert, Mr. Gercke conductor, given last night in Symphony Hall, was as follows:

Overture to the opera, *The Improvisatore* (first time).....D'Albert
Air, *Quand la Flamme*, from *The Fair Maid of Perth*.....Bize
Symphonic poem, *The Death of Tintagiles*.....Loeffler
Songs—
Twilight.....Massenet
The Virgin at the Manger.....Perellos
Song of Gilles, from *Joli Gilles*.....Poiss
Symphony No. 4, in E flat (by request).....Glazounoff

The fury of the storm kept many at home. Seldom have there been so many vacant seats at a Symphony concert.

The Overture to D'Albert's opera "The Improvisatore" was played here for the first time. It has been performed at Symphony concerts in Chicago and Cincinnati. The music is purposely carnival-esque. It is ostensibly light and gay, but these qualities are superficial. The music is not shot through with merriment and recklessness. The themes of a sparkling overture should have distinction, otherwise the overture will not sparkle. Nor is there in this music the imperious reminder of popular chatter and turmoil. A would be profound composer here would faint scintillate.

The first theme is effectively announced, but the second theme is comic opera, and not of the first class. The best part of the work is its orchestral dress, and the variegated costume covers a naturally phlegmatic body. Auber did this sort of thing much better. Some years ago D'Albert gave a memorable performance of Beethoven's G major Concerto at a Symphony concert—it was his second visit to Boston. The wonder is that a man who had such an uncommon gift of interpretation should itch like any young Frenchman for stage reputation. He has written seven operas within ten years. These operas have seen the footlights; they have been reviewed solemnly and at length, and they live—in music lexicons.

Glazounoff's symphony played last October gave many so much pleasure that they asked for a repetition. The music is melodious, fluent, brilliant, and not without elegance. There are symphonies which are said to be great and do not give pleasure. It is a good thing to have occasionally a symphony that has not this singular attribute of greatness. Mr. Loeffler's symphony poem was played for the fourth time; the second performance of the revised version.

The characteristics of this highly imaginative work have been discussed here more than once, and at length, and it is not necessary to catalogue again the many beauties. It is a unique composition, not on account of its subject, for Leon Dubois has written music for the same little tragedy for marionettes; not because of the viol d'amour, which was played in a masterly manner by the composer; but by reason of the invention and the treatment. The day has gone by when Maeterlinck can be dismissed contemptuously as a "decadent," especially by those who have never read his plays; and with that day has gone the idea that a composer who finds suggestion in the dramas must necessarily be "morbida." "The Death of Tintagiles" is no more morbid than death itself; and "decadent," in the true meaning of the word, may be applied to Marlowe, Shakespeare, Sir Thomas Browne, DeQuincey, Keats, Pater, Yeats—a highly respectable list, one that might be recommended by the most prudent professor of composition and rhetoric in a young ladies' seminary.

Mr. Loeffler has caught the spirit of various Maeterlinckian moods, and expressed them in peculiarly original music. He does not try to retell the tragedy in music; he puts into music his impressions of the story of the boy Tintagiles, his sisters, and their fearful and vain struggle against the old queen in the tower of the dark castle. His symbolism, as that of Maeterlinck, is human. Nor is it necessary to know the tragedy in order to be moved by the music. Such imaginative music is rare. While the composer is alive, it is characterized as odd, strange, and by some it is called "wonderful, no doubt, but unintelligible"; the composer at last dies; the next generation decides that he was a genius; it ridicules the dull ears that did not appreciate the power and beauty of his music, and it also neglects, or does not recognize, the imaginative of its own period.

Mr. Gilibert sang with rare skill. A comedian of the first order, he distinguished between the concert and the operatic stage, and did not overstep the boundary line. By his flawless diction, by vocal proficiency, by his knowledge of the value of tonal color, by personal authority and magnetism, he turned trifles into consummate works of art. The audience called and recalled him, but the traditions were respected, and Mr. Gilibert could only bow repeatedly his thanks.

VON KLENNER PUPILS' MUSICALE.

A exceedingly interesting matinee was given by the pupils of the Von Klenner Studio on Tuesday, December 29, 1903.

The chief interest lay in the introduction of a new and most necessary feature.

Years ago none but singers with operatic aspirations took the trouble to study foreign languages. The ordinary pupil learned how to pronounce Italian respectably, and sang "Non te scordar's" and things without the slightest idea whether "scordar" was an epidemic or a declaration of love.

Today we insist on better things. The wholesome effect of the Wagnerian opera, sung in its native German, created the demand for the rendering of all the operas in the languages for which they were written—and the good work has crept outward from opera and reached the realm of song. The lovely Schubert lieder "Wohin," with its quaint, simple words so untranslatable as to be positively banal in English, must now be sung in its original German, the dainty French chansonettes gather fresh beauty from being given with the original language—and consequently the original piquancy of rhythm and accent.

Further than this the singer of today must understand what he sings—it is no longer a case of getting away with the pronunciation, but of clear enunciation of the foreign poem—and in consequence a school of languages is a necessity in connection with all first class studio work.

Mme. Evans von Klenner has been quick to appreciate this fact, and she has this season arranged for classes to be taken in conjunction with her vocal instruction.

The matinee of Tuesday was interesting from the fact that it was the first of a series of linguistic matinees, which will be given by the Von Klenner pupils.

The early part of the program was devoted to English songs—the latter half to German, sung by pupils studying in the Von Klenner School of Languages.

Miss Lillie May Welker, Mrs. Richard Beard and Miss Hortense Pohlman delighted the audience by their clear enunciation and intelligent delivery of the German songs

entrusted to them. Miss Pohlman, who had been studying German but three weeks, deserves especial mention.

Miss Lillie Welker, who is now in her second year, has made marvelous progress; her beautiful soprano voice has developed amazingly, and she sings with a taste and discretion that are delightful.

Miss Bessie A. Knapp, a professional pupil, who is now singing at St. Mary's Church, Tuxedo—soprano soloist and choir director—gave a group of Schumann songs, with purity of tone and diction, and fine breadth of manner.

Miss Viola Sykes sang a couple of German lieder with sweetness and simplicity.

Of the singers of English the laurels were divided between Miss Lottie Dale, Miss Mabel Clarke and Miss Clara L. Sanders.

Miss Dale roused enthusiasm with her beautiful rendition of "Calm as the Night." Miss Dale has a superb mezzo voice, which is soon to be heard in light opera.

Miss Mabel Clarke, another light opera aspirant, sang Leo Stern's "Spring," her light, clear soprano showing careful training and earnest study.

Miss Clara L. Sanders furnished the surprise of the afternoon. She has a rich, ringing contralto voice, so deep that it startles you when she first begins to sing. She is but a beginner, but her voice is already yielding to the careful training it is receiving at Madame Von Klenner's hands, and bids fair to become one of the great voices of the day. It is safe to predict a career for this young lady. Her singing of Chadwick's "Allah" proved her to be possessed of temperament as well as quality of voice, and these two attributes in the hands of a fine teacher make the prophesying of success a simple matter.

Madame Von Klenner is to be congratulated on the good material she has in her studio this year.

The program is appended:

Calm as the Night.....Bohm
Miss Lottie Dale.

Trio, Christmas Hymn.....Aiken
Misses Pohlman, Wade and Sanders.

Materna.....Tosti
Miss Elizabeth Kefer.

Shall I Tell Her.....Weckerlin
* Miss Helena Wade.

In My Garden.....Gaylor
Little Blue Pigeon.....Fairlamb

* Miss Matilde L. Parraga.

Spring.....Leo Stern
* Miss Mabel Clarke.

Allah.....Chadwick
Heart's Delight.....Tosti

Pastorale.....Veracini
* Mrs. John Sharpe.

PART II.

GERMAN SONGS.

Herbst Stimmung.....Grieg
Haiden Roslein.....Schubert
Miss Viola Sykes.

Auf Flügel des Gesanges.....Mendelssohn
Es war ein Traum.....Lassen
* Miss Hortense Pohlman.

Wie bist du Meine Königin.....Brahms
Die Lorelei.....Liszt
Miss Marie Griffen.

Kommt Ein Schlanke Bursch.....Weber
* Miss Lillie May Welker.

Dein Angesicht.....Schumann
Volksliedchen 7.....Schumann
Marien Würmchen.....Schumann
Waldegespräch.....Schumann

Miss Bessie A. Knapp.

Waltz, Romeo et Juliet.....Gounod
Madame Von Klenner at the piano.

* Pupils of the Von Klenner's School of Languages.

Wirtz Piano School Musicale.

JENNIE M. WILTERDINK, soprano; A. G. Hughes, baritone; Henry S. Sanders, reader, and Conrad and Gustave C. Wirtz will take part in the musicale tonight, January 6, at the school.

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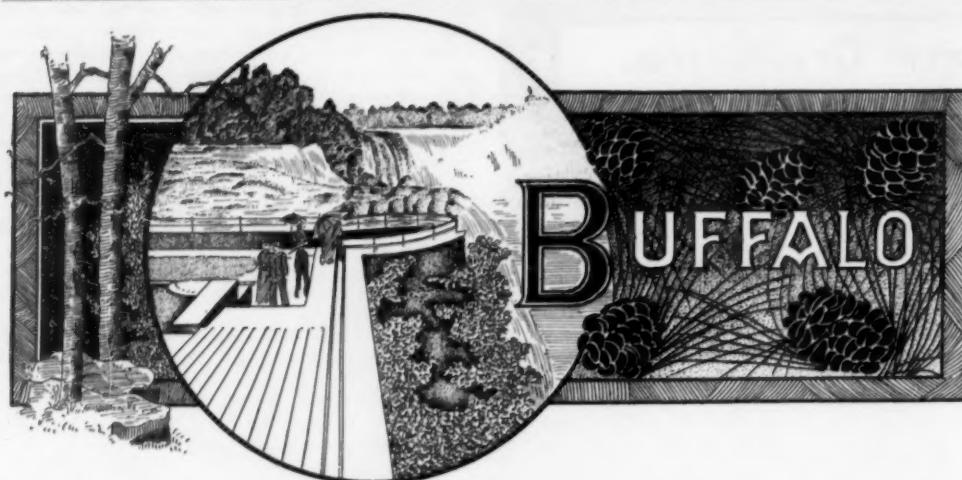
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BUFFALO, January 1, 1903.

RICH gift of God, a year of time." With the departure of 1903 with its glad days, sad days and days of bloom or blight, we become optimistic as we thankfully realize that "Every day is a fresh beginning, that spite of old sorrow and older sinning, puzzles forecasted and possible pain, we may take heart with the day and begin again."

The good people of Cambridge Springs had a delightful treat on December 29, for Harry J. Fellows and William Gomph gave a church concert, which was largely attended. The entertainment had for its main object the opening of the new organ just completed by the firm of Felgemacher & Co., of Erie, Pa. Mr. Gomph revealed its beauties in a number of fine selections, and he says "it is one of the finest instruments he ever used." The program was made up of miscellaneous selections, and as usual Mr. Fellows delighted the audience by his fine singing of several pleasing ballads.

The Christmas music under the direction of Mr. Fellows at the Delaware Avenue Baptist Church was most excellent. The "Hallelujah Chorus" from "The Messiah" was given by his large choir, and it was considered quite remarkable that it could be sung with such unanimity by a body of singers stationed in three different places in the choir loft. The secret lies in the fact that they are carefully drilled and learn to attack promptly by watching the conductor's baton and by cultivating a musical memory.

The president of the Orpheus Society, F. C. M. Lautz, Vice President Luedke, Director Hermann Schorcht, R. H. Huessler, C. A. Wenborne, Charles F. Heintz, the last three trustees, have been invited to attend the fiftieth celebration of the Arion Society of New York, when it holds its three day anniversary festival on January 23-25, and will represent the Orpheus by their attendance.

The Buffalo Orpheus celebrated Sylvester Abend at their clubrooms last night. Director Schorcht had prepared this excellent program: Von Wienzierl, "Danube Love," chorus with piano accompaniment; Svendsen, Romanza for violin, Walter G. Heussler; songs, "What's the Matter with the Moon Tonight," Joseph Gauchat and chorus; "Tessie," male chorus; songs, "To My First Love," "You'd Better Ask Me" (Loehr), Dr. J. Frankenstein; pot-

pourri of familiar songs, Orpheus chorus. The concert was followed by dancing and supper.

Mrs. Julius L. Marvin will entertain the junior members of her piano class on Saturday afternoon at her home, 250 West Utica street. A class of twelve will play solos, duets and trios for each other, that they may early acquire confidence enough to eventually play in the presence of invited guests. The young people will also indulge in a musical game by Mme. Lillian Blauvelt, and a prize awarded to the winner. The participants will be Grace Hobson, Georgina Maynard, Ruth Meyer, May Hubbell, Florence Benth, Willard Myers, Randolph Watson, Marguerite Hermann, Olive Black and Dorothy Stein. Mrs. Marvin is one of the busiest teachers in the Elmwood district, popular alike with pupils and parents.

Madame Brazzi and Mrs. George J. Sicard will give the music poem "Enoch Arden" at the Twentieth Century Club on the evening of January 11. Tennyson's text is familiar to all, but only a few have heard the accompaniment music by Richard Strauss interpreting the poem. Madame Brazzi will recite to Mrs. Sicard's piano accompaniment.

Walter D. Stafford, violinist, and Miss Gertrude Watson, pianist, will give an interesting recital in the clubrooms of the Twentieth Century Club on Tuesday, January 5. Miss Watson is a pupil of Leschetizky, but spends so much time abroad that Buffalonians seldom have a chance to hear her play, particularly in public. Mr. Stafford has studied in Vienna and Brussels, and the social world is standing on the tiptoe of expectation with regard to an artistic performance.

It is definitely announced that a series of three concerts will be given in Convention Hall, beginning early in January. Thibaud, Schumann-Heink and Bispham have been engaged.

The Castle Square Opera Company will begin a two weeks' engagement at the Teck Theatre February 8. I understand that Manager Savage with characteristic enterprise will have new scenic productions for each opera, half a dozen new principals are engaged, while the best of the old organization has been retained. Verdi's masterpiece, "Othello," will be produced. The operas will be under the direction of Chevalier U. B. Emanuel and Elliott Schenck, the Wagnerian conductor.

VIRGINIA KEENE

COLUMBUS, OHIO.

COLUMBUS, Ohio, December 31, 1903.

HE week has held no musical entertainments except the sacred cantatas and oratorios, a larger number of which have been given this holiday season than in many past years. Among those successfully presented were Spohr's "Last Judgment," "The Prince of Judah," "Daughter of Jairus," "The Holy Child" and "The Messiah." The "Messe Solenelle" was given by the choir of St. Joseph's Cathedral.

Columbus singers seemed in demand out of town this Christmastide. Miss Elizabeth Reinmud, soprano, sang in Xenia; Mrs. John F. Pletsch, soprano, and Mrs. Elizabeth Wilson, contralto, sang in "The Messiah" in Coshocton; Cecil R. Fanning, baritone, had an engagement in Dayton.

Alfred Rogerson Barrington, baritone, and successful teacher of singing, will give a song recital in Francis Fischer Powers' studio, New York, the coming week. Mr. Barrington was once a student of Mr. Powers.

An informal musicale was given by Mr. and Mrs. Thomas S. Callis Wednesday evening in compliment to their house guests, Mrs. Harriet E. Cook and Miss Irene Cook, of Baltimore, Md. Miss Alice Speaks, contralto, was the vocalist, Mr. Callis at the piano.

The first recital of the Women's Musical Club for the new year will take place January 13. The program will be given by Miss Krauss, contralto; Miss Lillian Miller, soprano; Miss Charlotte Robinson and Miss Alice Dimmick, pianists; Miss Pyle, violinist. Miss Clara Michel has charge of the program.

The Orethian Club, of Coshocton, gave a delightful reception after the oratorio "Messiah" Tuesday night. The function was given in the Elks' rooms, the affair consisting of a reception, banquet and musicale. The guests of honor were the soloists, Mrs. John F. Pletsch, soprano, and Mrs. Elizabeth Wilson, contralto, of Columbus, and Ericsson Bushnell, bass, of New York. The director of the club was A. E. Hosmer, of Boston, the accompanist Mrs. B. F. Voorhees. The oratorio was very successfully presented, the chorus well drilled, the soloists earning the ovation they received. Mrs. Voorhees provided excellent accompaniments. The attendance and attention were very complimentary. The oratorio was given in the New Sixth Street Theatre.

A large chorus has been organized and is being directed by Harold Simpson. It is the intention to enter into several of the choral competitions at the Louisiana Purchase Exposition.

An admirable performance of "The Messiah" was given Tuesday evening in St. Patrick's Church. The chorus of about 100 voices was made up for the most part from the regular choir of the church, and the accompaniments were supplied by the Howe-Ziegler Orchestra, with Miss Bertha Brent at the organ. The quartet of solo voices was composed of Miss Mary Sullivan, soprano; Miss Maud Brent, contralto; J. S. Webb, tenor, and A. R. Barrington, bass. The conductor was W. H. Lott, whose wide experience as a successful choral leader and well known predilection for the master works of sacred oratorio were sufficient to insure a performance of more than ordinary excellence. To begin with the chorus, there is little opportunity for unfavorable criticism. In fact, it is safe to say that, in the essential points of accuracy of intonation, precision of at-

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tack and due observance of light and shade, no better body of singers has been heard in Columbus for many years. No "slips" were observable during the entire evening, nor any hesitating entrances. The tenor choir in particular, usually the weakest of the four parts, deserves special mention for the positive brilliancy of its work throughout. Of the soloists, Miss Mary Sullivan is known as an earnest and painstaking singer, and her work, while marred by slight nervousness, showed careful study. Miss Maud Brent's opulent and powerful contralto is full of pathetic possibilities, and she was at her best in the plaintive "He Was Despised." James Webb was practically an "unknown quantity" until his appearance in this oratorio, and he is to be congratulated on achieving a signal success. He has a pure tenor of excellent quality and his work was characterized by extreme refinement and delightfully distinct enunciation. Alfred Barrington, well known as a charming lieder singer, was heard for the first time in Columbus in an oratorio role. He has evidently been trained in the best traditions of oratorio and his recitative singing in particular is admirable. He sang throughout with sincerity and authority, and "The Trumpet Shall Sound" was delivered with great breadth and dignity.

Miss Hedwig Theobald, soprano, and Miss Ebeling, pianist, write glowing letters home from New York, where they are spending the holiday season in study under Victor Harris, and incidentally taking in the feast of music New York is now presenting. The "stay at homes" are anticipating their return with delight, expecting these two sterling musicians to bring a whole new access of musical enthusiasm back with them and shed it abroad in Columbus. Miss Ebeling, having been Alfred Rogerson Barrington's accompanist in Columbus, will probably be at the piano with Mr. Barrington when he gives his recital in Francis Fischer Powers' studio.

ELLA MAY SMITH.

De Wienzkowska Pupils' Muscale.

THE musicale by pupils of Madame De Wienzkowska, Monday afternoon, December 28, at Carnegie Hall, was attended by many musical people. As usual the quality was in evidence rather than the quantity. In this respect, as in others, Madame De Wienzkowska shows her artistic bent. Her programs are never long but they are always beautifully arranged. The pupils play musically, revealing above all the interpretation that means everything to the discriminating listener. Miss Julia Hume, a professional pupil of Oscar Saenger, assisted the young pianists.

The program follows:

Andante	Beethoven
Arabesque	Schumann
Ballade	Chopin
Fantaisie	Mozart
Etude	Chopin
Rigoletto	Verdi-Liszt
Songs—	
Under the Rose.	Kate Stella Burr
When Celia Sings.	Frank Mott
O Come With Me in the Summer Night.	Van der Stucken
Miss Julia Hume.	
Barcarolle	Rubinstein
Witches' Dance.	MacDowell
Twelfth Rhapsodie.	Liszt
Mrs. T. A. Parker.	



CINCINNATI, January 2, 1904.

THE warmth of the inspiration of the new year was in the Symphony concert yesterday afternoon in Music Hall, in spite of the untoward weather, the audience being quite large and throughout the program demonstratively enthusiastic. Both the orchestra and Mr. Van der Stucken partook of the generosity of spirit and devoted themselves to their task with that freedom from restraint and artistic abandon which always betoken a labor of love. It is a question whether the Sixth Symphony was ever given before in this city such a noble, natural and yet poetic reading as yesterday. Orchestra and conductor were one heart and one soul in its interpretation.

A novelty, "L'Après midi d'une Faune," by Debussy, was extraordinarily interesting and beautifully played by the orchestra. The treatment has an air of mysticism, and the orchestral combinations are strikingly original. The "Huldigungsmarsch," of Wagner, was played with splendid verve and inspiration.

The soloist, Mrs. Mary Hissem-De Moss, was given a genuine ovation, and if it is generally true that no one is a prophet in his own country, she proves to be an exception, although she had to be a stranger to the associations of her earlier education in this city and at the College of Music to be able to accomplish such a result. Mrs. De Moss sings like a great artist, which she has indeed risen to be. In the domain of a genuine soprano voice and the demands of coloratura singing it would be difficult to find anyone so thoroughly equipped among the famous singers of the present day. Her voice has gained wonderfully in body, and is under perfect control. The remarkable purity of her tones is excelled by none, and they are fresh and vibrant always. Her singing of the aria of "The Queen of Night," from "The Magic Flute," was in the nature of a revelation. Those high staccato passages which have dismayed many a singer were of the easier variety to her. Her enunciation has a genuinely English distinctness—such as it is a privilege to hear and enjoy. The beautiful coloring capacity of her voice found brilliant expression in the polonaise from "Mignon," which in all the details of its exacting floriture was given a magnificent interpretation.

At the recent performance of "The Mikado" in the Scottish Rite Hall, under the direction of Mrs. William McAlpin, Christopher Borsweld, who is but nineteen years old, gave a remarkably clever impersonation of Pish Tush. He is studying for the operatic stage.

The College of Music of Cincinnati takes pleasure in announcing Mrs. Ida J. Summey as the latest addition

to the faculty vocal department. Mrs. Summey is a College of Music product, having graduated in 1891, and until her present engagement has been teaching most successfully in the following cities 1891-92, Charlotte, N. C.; 1892-95, Knoxville, Tenn.; 1895-97, Charlotte, N. C.; 1897-98, Morgantown, N. C.; 1898-1900, Atlanta, Ga.; 1900-01, Cincinnati; 1901-02, Columbia, S. C. In addition to her teaching duties she was also the organist and choir director in the principal churches of the above named cities. While in the college Mrs. Summey was a pupil of Mme. Tecla Vigna, who speaks in the highest terms of her ability in teaching her method. The engagement of Mrs. Summey was found to be a necessity in order to fill the demand of many students who are not able to study under the personal instruction of Mme. Vigna and who desired her method.



Classes in the College of Music will resume this week. The College chorus and orchestra will meet as usual on Wednesday and Thursday afternoons respectively, and at the same hour, 3 o'clock. The opera class will meet on Tuesday and Friday evenings, and a few more good male voices will be accepted. It is not generally known that instruction in the operatic department is free to any one who may be accepted, nor also of the many professionals of the present who received their training entirely in the College School of Opera. The College of Music is an institution that is continually helping persons musically talented, and it is to be hoped that more will take advantage of this excellent opportunity.



Frederick J. Hoffmann, of the College of Music piano department, will be the pianist at the second chamber concert by the Marien String Quartet January 12, instead of Signor Romeo Gorno, as had been previously announced. A sudden and severe indisposition prevents Signor Gorno from appearing at this concert, and it is hoped that his physical condition will be such as to enable him to play at the third concert, later in the season.



A splendid musical program was arranged and presented under the direction of Frederick J. Hoffmann at the Christmas musical service last Sunday evening at the First Presbyterian Church. Mr. Hoffmann is the organist and choir director. Fred Gerard, violinist, was the soloist.



The orchestral concerts under Mr. Van der Stucken's direction recently were well received by enthusiastic audiences, especially at Toronto.

J. A. HOMAN.

Mills Going to Australia.

W. SPENCER JONES, of Toronto, who is manager for the eminent English basso, Watkin Mills, leaves San Francisco on the steamship Sierra March 3 to arrange an extended tour in Australia, New Zealand and Tasmania for this illustrious artist. Mr. Mills sails on the Sonoma for Sydney, Australia, May 26, following his engagement with the Cincinnati May Biennial Musical Festival, which takes place the week of May 9.

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Greater New York.

NEW YORK, January 4, 1904.

LUISE F. THAYER, assistant organist at St. Paul's Chapel, a student under J. Warren Andrews, gave a recital of her father's compositions at the Church of the Divine Paternity Wednesday afternoon last, assisted by Violinist Dr. La Frone Merriman and Mr. Andrews. This was the program:

March from Festival Cantata.
Ave Maria in F.
Canzonetta from Sonata IV.
Minuetto in G minor, violin and organ (MS.).
Dr. Merriman and Mr. Andrews.
Skizzen, No. 1, in B flat (MS.).
Pastorale and Tempo di Minuetto, Concerto No. 1 (MS.).
Finale from Sonata No. 5, in C minor (MS.).
Reverie at Evening, violin and organ (MS.).
(Dedicated to Dr. Merriman.)
Dr. Merriman and Mr. Andrews.
Auld Lang Syne Variations, for two performers.
(Dedicated to Edward Fisher, Mus. Doc.)
Miss Thayer and Mr. Andrews.

Miss Thayer gave a similar recital of Dr. Thayer's compositions last year. She is an able organist, with well developed manual and pedal technic. Good taste characterizes her registration. The Pastorale was daintily played, the Menuett had too heavy pedal bass. One of the most effective pieces was the "Reverie," for violin and organ, in which Mr. Andrews produced a beautiful effect by judicious use of the echo organ. Mr. Merriman is a violinist of superior musicianship, known throughout Western New York, and is sure to make his name here should he remain. Mr. Andrews' organ in his residence at Weehawken is a very compact instrument, three manuals, nineteen speaking stops, with couplers, combinations and some original features.

Reginald Barrett, organist, teacher and composer, has closed his most successful year. Organist for two years past of St. James' Lutheran Church, Madison avenue, and as teacher of organ and voice, he has added to his reputation vastly by his good work. Some of his pupils are prominent as concert and church singers and organists, among them Mrs. Young, Miss Violet McCoy, sopranos; Miss E. M. Cartico, alto; M. A. Teaney, tenor; E. W. S. Mayers, baritone, and Miss Carlin Hecker, organist. Mr. Barrett is a prominent member of the Manuscript Society and the Clef Club. November 30 songs of his were sung by his pupil, Mrs. Harry S. Young, the soprano, at a

Manuscript Society musicale. She sang with charming effect, and is rapidly making a reputation as a concert singer. She is in charge of the music at the Methodist Episcopal church of Summit, N. J. Mr. Barrett's published works number nearly 100, and he has several manuscripts nearing completion. His "Birthstone Suite" is a set of twelve characteristic pieces for piano, an authority saying "the more these are played the better they are liked"—which can be said only of the best music.

Julie Petersen, the flute virtuoso, assisted by Mr. Del Papa, tenor; Gustav L. Becker, pianist, and F. W. Riesberg, accompanist, gave a concert at Association Hall, Brooklyn, December 28, the program composed exclusively of modern compositions, excepting an interesting andante from a concerto for flute by Frederick the Great. Miss Petersen has superior technic and breath control, and made especial effect with the difficult "Concertvirtuosentück," by Popp. Mr. Becker had to play encores after each appearance, the first his own "By the Brook."

this month. All the students are working hard and are enjoying it. Some of them play with a finish belonging more to the artist than the pupil. Miss Crolius has unusual power in both awakening and maintaining the interest of those who study with her. She never uses technic for technic's sake alone, but entirely for the development of the muscles, making them the willing servants of the artistic sense, which is also simultaneously cultivated. Loving her profession, Miss Crolius is happy in the practice of it, and this naturally plays no small role in her success with pupils.

Sally Frothingham Akers, the soprano, is very busy with pupils and the direction of the New England Women's Glee Club, which has attained a membership of thirty singers and is still growing. She is preparing for a song recital, to be given next month. Some of Miss Akers' published songs are very clever, showing superior musicianship and thorough knowledge of voice and the piano.

Dezso Nemes, the Hungarian violin virtuoso, announces several free and partial scholarships for professional violinists. He will receive applicants personally at his studio, 134 Carnegie Hall, from 12 to 1 daily, or by letter. Mr. Nemes has since his arrival here gained a fine reputation as solo violinist. At the Crystal Palace School of Art and Music, London, England, he was one of the professors. A prospectus issued by that school says of him: "What above all fits Nemes for a great teacher is that his style combines the two important schools of violin playing, the German and the French. The German through Hubay Pére, who was Spohr's pupil; the French through the great Massart (the teacher of Wieniawski, Ondricek, Kreisler, &c.), who was a pupil of Rud. Kreutzer, the composer of the immortal studies. While the German school has breadth and depth and intellectual interpretation, the French has perfection of plastic detail, grace and finish, and both are essential to make a work of art complete. Thus pupils studying with Nemes have the advantage of acquiring the classic as well as the virtuoso style of violin playing.

Mme. Anna Werner teaches singing in English, German, Italian and French, making a specialty of German diction. She has been very successful with students of the art of singing, and speaks particularly of a soprano singer, Grace Steffen, who is ambitious, persistent, and blest with a fine voice and presence. She has sung several times in public with success, and Madame Werner has reason to be proud of her. Experienced church and concert singer as she is, this teacher is making a reputation for herself here.

Arthur Griffith Hughes, who is studying under Paul Savage at Carnegie Hall, is one of New York's busiest baritones, and Mr. Savage predicts a brilliant future for this singer. Mr. Hughes is gifted with rare musical intelligence, which is supplemented by a beautiful voice. A tour has just been made by Mr. Hughes, comprising twenty cities, in which he sang with musical societies. His dates for this month are Saratoga, Newburgh, Utica, and February 1 as soloist in Bangor, Me.

The supervisor of free lectures to the people, Dr. Henry M. Leipziger, announces the following musical lectures week of January 6-13: "Materials of Musical Composition," Dr. Henry G. Hanchett, Board of Education Building, January 6; "English, American and Scotch Ballads," Miss Kay M. Spencer, Public School

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30, January 12; "Irish Music," Mrs. Helen O'Donnell, St. Cornelius' Church, January 5; Bethany Church, January 6; Public School 3, January 7; Institute Hall, January 8; "Patriotic Songs," Frederic Reddall, Public School 30, January 5; "Patriotic Songs of America," Mrs. Charrille Runals, Public School 109, January 5; "War History in Song and Story," A. E. Pearsall, Public School 51, January 4; "The Unifying Influence of Music," Miss Kate Chittenden, Public School 2, January 5; Realty Hall, January 12; "How to Translate Music into Meaning," Sarah E. Newman, Public School 2, January 12; "The Makers and Making of Music," Herbert W. Greene, Public School 14, January 11; "Story of the Oratorio," Lillie d'Angelo Bergh, Public School 7, January 11. All these musical lectures are at 8 p. m., lasting usually about an hour.

H. Howard Brown and Mrs. Dora Topping Brown have become so busy that they have been obliged to take an assistant, Miss Eleanor McLellan, with a studio apartment at 525 Park avenue.

Platon Brounoff is now in charge of the music at the Metropolitan Independent Church, Henry Frank's, meeting at Carnegie Hall. His pupil, Mrs. Hughmann, sang Blumenthal's "Life" at a recent service.

Genevieve Bisbee has just about as much as she can attend to as teacher of piano, so that she has nearly given up all solo playing for want of time to practice. She will soon issue cards for a series of students' recitals, to occur Saturday evenings.

Frederick W. Schalscha, the violinist, and Miss Glover, the contralto, expect to give a studio musicale January 19.

Mrs. Carl A. Gries was prominent in the program given last night by the Grand Conservatory of Music, Dr. Ernst Eberhard director, at the Waldorf-Astoria Hotel, a reception and musicale by the faculty.

Ruby Gerard, the violinist, is playing often in drawing rooms, &c., and has engagements in Nutley and Newark, N. J. She is an ardent student, and practices diligently, enlarging her repertory, perfecting her technic and broadening her mental grasp. In this Mr. de Laet, her husband, aids her by utmost sympathy and understanding of the artistic temperament. A dilettante who knows music as do few, Mr. de Laet is a man of much charm.

A New Year's Musicale.

M R. AND MRS. MOUSTAKI entertained a large number of friends at a musicale given at the Cameron on St. Nicholas avenue, on New Year's Day.

Among those who took part were Miss Ella Kelsey, contralto; Miss Florence Kelsey, pianist; Miss Edith Hayward, soprano; Miss Edith Holton, pianist; Mrs. De Kolbe, soprano; J. H. Byrnes, tenor.

Among those present were Albert Gerard Thiers, Clarence White, Miss Thea Jessen, Mr. Gerikos, Mr. Mitzokas, Mr. Hill and others.

The musicale was a great success.

PUPILS AT THE MEHAN STUDIOS.

THIS paper recently announced that John Dennis Mehan and Mrs. Mehan would shortly publish an authentic list of the pupils studying with them during 1903. Among the following 141 names are many known the length and breadth of the land, such as Earl Gulick, Glenn Hall, Gwilym Miles, Evan Williams. With a class completely filling their time, the Mehans have a waiting list. Mr. Mehan puts into his work exhaustive intellectuality, aiming straight for certain results; provided the pupil has the voice and intelligence, the results are sure to come.

Any inquiry concerning the qualifications of those found in the list will be promptly answered by addressing the secretary, suite 70, 80 and 81 Carnegie Hall. The list follows:

Miss Katherine Floyd Allison, Englewood, N. J.
Dan F. Beddoe, Pittsburg, Pa.
Miss Annice Belden, Canton, Ohio.
Miss Amy Proctor Bingham, Burlington, Vt.
Mrs. Helen Bassford, Chicago.
Miss Josephine Berry, Waterville, Me.
Lucius H. Bigelow, New York.
Fred. S. Burgy, Milwaukee, Wis.
Roy Baker, New York.
Miss Marie Schley Bren, New York.
J. H. Cafferty, Brooklyn.
Lyman Wells Clary, New York.
Everard Calthrop, New York.
Myron E. Barnes, Rockford, Ill.
Miss V. E. Coleman, New York.
Frank J. Carr, Port Henry, N. Y.
Henry Clark, Brooklyn, New York.
Clinton Clay, New York.
Henry P. Cole, Cleveland, Ohio.
Miss Grace Daschbach, Pittsburgh, Pa.
Miss Edith Lenore Davies, New York.
Louis Davis, New York.
Mrs. Joseph Dunfee, Syracuse, N. Y.
Alfred G. Durston, Syracuse, N. Y.
Miss Vera Duss, Pittsburg, Pa.
Miss Florence Bush, Jersey City, N. J.
Miss Mary Ehrenhart, Springfield, Ohio.
Miss Lucia S. Eby, Lancaster, Pa.
Miss May Evans, Bound Brook, N. J.
Miss Ethel Beatrice Fryer, Fort Wayne, Ind.
Miss Helen Forsythe, New York.
Miss Mabel Forsythe, New York.
Prof. Charles Farnsworth, New York.
Mrs. Charles Farnsworth, New York.
Carl Froelich, Lincoln, Neb.
Miss Henriette Gescheidt, Mount Vernon, N. Y.
Earl Gulick, New York.
Miss May Gescheidt, Mount Vernon, New York.
Miss Grace Gilman, New York.
Miss Ethel Marie Griffin, Pittsburg, Pa.
Glenn Hall, Chicago, Ill.
Miss Besse Sara Graves, Burlington, Vt.
Miss Mabel Gilman, New York.
John Henderson, Youngstown, Ohio.
Miss Helen Hiscock, Syracuse, N. Y.
Miss Louise A. Hofmann, Detroit, Mich.
Miss Antoinette Harding, New York.
Alfred Hofmann, New York.
Miss Carrie Elizabeth Hughes, Fort Wayne, Ind.
Miss Helen Heineman, New York.
Charles H. Hampton, Newark, N. J.
Miss Virginia Hill, New York.
Miss Jennie G. Hamilton, Nova Scotia.
Miss May Haymaker, Pittsburg, Pa.
Miss Leola Immler, Akron, Ohio.
J. W. Jones, New York.
Miss Emily Jessup, Salt Lake City, Utah.
Miss Margaret Jenkins, Youngstown, Ohio.

Miss Gussie Kapff, Tompkinsville, Staten Island.
Mrs. Pearl Benham Kaign, Brooklyn, New York.
Miss Kate J. Knott, Boston, Mass.
Mrs. Cora May Knapp, Worcester, Mass.
Miss Frances Evelyn Kellogg, Hartford, Conn.
Miss N. Charlotte Lund, Philadelphia, Pa.
Miss Mary Lightbody, Youngstown, Ohio.
Miss Helen Latham, Boston, Mass.
Miss Mary Leece, Detroit, Mich.
M. Loxier, New York.
William E. Lyon, New Haven, Conn.
William J. Lavin, London, England.
Miss Vera Lucking, Detroit, Mich.
Miss Catherine McGuckin, Philadelphia, Pa.
Harry Millspaugh, New York.
Harry H. McClaskey, New York.
Miss Birdie Meechan, Anderson, Tex.
Miss Grace Munson, New York.
Miss Margaret Merrill, New York.
Albert J. Moore, Kennebunk, Me.
Miss Margaret McCoy, East Orange, N. J.
Gwilym Miles, New York.
D. E. Miles, Allentown, Pa.
Percival Marshall, New York.
Mrs. Edward McCoy, East Orange, N. J.
C. O. McCaskey, New York.
William Owens, missionary to India.
Mrs. William Owens, missionary to India.
Mrs. C. O. McCaskey, New York.
Tillotson Neel, New York.
Miss Anne O'Kane, New York.
Clayton W. Old, New York.
Harold Powers, New York.
Frederick Mortimer Nicholas, Cleveland, Ohio.
Miss May Penfield, New York.
Robert Ken Parker, New York.
Hobart Hayes Putnam, New York.
Miss Anne Richardson, New York.
Miss Ada Pratt, New York.
Miss Corinne Phillips, Danville, Ill.
John Roberts, Pittsburg, Pa.
Miss Adele Rafter, New York.
Dr. John Ready, Rochester, N. Y.
J. Fardon Rogers, New York.
Victor Streator, New York.
Walter Shannon, Washington, D. C.
Miss Ruth Sawyer, New York.
Miss Theodora Sedgewick, Syracuse, N. Y.
Mrs. M. L. Stone, New York.
Miss Florence Saunders, Louisville, Ky.
Miss Manira Simpson, New York.
Francis J. Sadtler, Cleveland, Ohio.
Miss Gertrude Smith, Norfolk, Va.
Mrs. Gertrude Smith-Saint, New York.
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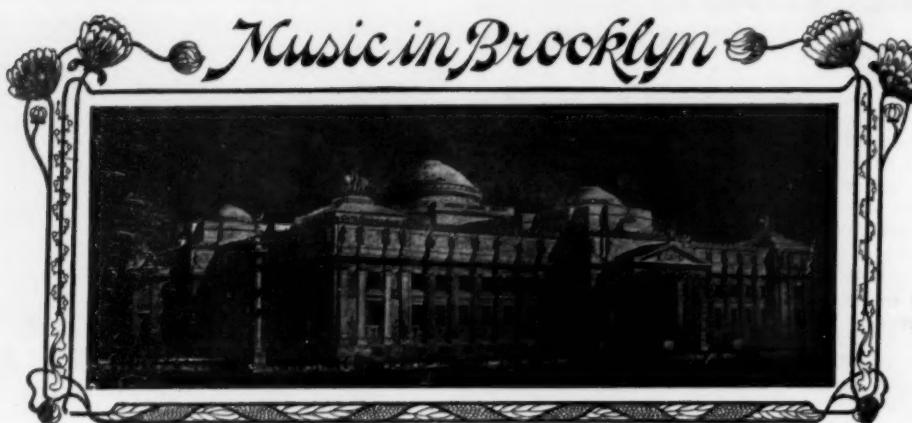
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THE program for the annual Christmastide concert by the Brooklyn Choral Art Society, in Association Hall, Tuesday evening, December 29, was as follows:

Puer Natus in Bethlehem (folksong), arranged by.....	R. Franz
Joseph Lieber, Joseph Mein (folksong), arranged by.....	R. Franz
Presentation of Christ in the Temple (motet in six parts)....	Eccard
Silent Night! Holy Night! (old German folksong) (six parts), arranged by.....	F. Damrosch
Gebor's ist der Emanuel (Christmas carol).....	Pratorius
Hodie Christus Natus Est (motet in five parts).....	J. P. Sweelinck
Solos for piano—	
Nocturne No. 5.....	Chopin
Valse de Concert.....	Moszkowski
Sanctus, Benedictus, Mass in E flat (eight parts).....	Rheinberger
Agnes Dei.....	Vittoria
Solo for piano, Theme and Variations.....	Raff
Charm Me Asleep (a madrigal in six parts).....	Leslie
Ahi! Woe Is Me (a madrigal in six parts).....	Lulie
Upon My Lap My Sovereign Sits (four parts).....	Pierson 1620
Autumn.....	Grechaninoff

Miss Augusta Zuckerman, the talented young pupil of Alexander Lambert, was the assisting soloist. The young girl played beautifully, revealing even in the empty Raff piece a velvety quality of tone that charmed her hearers. A more winning performance of a Chopin Nocturne has rarely been heard in Brooklyn.

James H. Downs, the earnest and accomplished conductor of the society, has frequently been commended for his painstaking efforts in "holding on" in spite of a public coldly indifferent, but the young man should assert artistic independence as well. His programs are modeled too closely on those presented at Carnegie Hall by the Musical Art Society of Manhattan. Musically speaking, "all that glitters is not gold" at Carnegie Hall. Mr. Downs' selections at the concert Tuesday night of last week were monotonous, and the unartistic repetitions spoiled some of the good effects that the singers made. "Encores" fit in ordinary concerts and at comic opera, but they are death to high art.

Then why does Mr. Downs permit old Michael Haydn's beautiful folksong, "Holy Night," to be sung to the arrangement credited to the conductor of the Musical Art Society. If this arrangement be according to the laws of harmony it would be wise for masters to ignore these laws. The old time melodies, with the simple harmonizations, are all right as they are, and more beautiful indeed than any of the crude adaptations.

The voices of the sopranos, tenors and bassos of the society were especially fine in the part songs, but some of the altos sang throaty, and their tone quality was not at all refined.

The pupils of Frederic Reddall gave a musicale at the Pouch Gallery Saturday afternoon. Miss Georgina Walsh, violinist, and Miss Edith Milligan, pianist, assisted the vocalists. Mr. Reddall sang songs by Tschaikowsky, Bulard, Blumenthal and the Prologue from "Pagliacci." The Reddall pupils who appeared were Miss Saidee Merida, Miss Ethel Raymond Ayling, Mrs. John R. Stivers, Mrs. W. B. Merkell and Bleecker Beebe.

Walter Damrosch repeated his lecture on "Parsifal" at Association Hall Wednesday night.

David Bispham will give a song recital before the Brooklyn Institute Thursday evening, January 21.

The People's Symphony Concerts.

THE annual report of the People's Symphony concerts as a corporation, which has just been issued in pamphlet form, is a highly interesting document in its presentation of facts concerning the past accomplishments and present and future purposes of this admirable enterprise for the establishment of a musical atmosphere in Greater New York. This is the fourth season of these concerts for students and wage earners, and they are now accepted as a permanent musical enterprise, and only the lack of funds prevents their establishment on an exalted and comprehensive plane where they may achieve all the good which their projector and managers contemplate. The most competent critics have borne witness to their artistic excellence and educational value, and have discussed them as proof of the tremendous demand on the part of music students and the wage earners for music of this kind. The prices of admission are merely nominal; they may be as low as 5 cents per concert at season rates, and the great difficulty is to find room enough for all who wish to attend. Last year the audiences exceeded the capacity of the hall to such an extent that on each evening several hundred were turned away.

Cooper Union Hall was entirely sold out for the entire season weeks before the first concert of this season's series, and hence for single concerts nothing will be available except standing admission, and as the number of these is necessarily limited, hundreds of persons must be turned away. But, enormous as the audiences are, and however eager their interest, the income from this source bears but a very small proportion to the actual cost of the concerts. All that is paid in through subscriptions and at the door

does not fully cover the expenses of two concerts of the season's series. For other expenses reliance must be placed on the generosity and public spirit of wealthy citizens. To enable the society to give its regular concerts in a larger hall, and to repeat these in various parts of New York and Brooklyn, the permanent fund established within the last year should be increased to at least \$100,000. The society, therefore, earnestly requests contributions in any amount toward this fund, as also toward current expenses. The treasurer of the organization is the Hon. John G. Carlisle, 30 Broad street, and any subscription either to the permanent fund or for current expenses may be sent to him.

THE WEEK IN NEW YORK.

Wednesday afternoon, December 30—Savage Grand English Opera Company, "Faust," West End Theatre.

Wednesday evening, December 30—Savage Grand English Opera Company, "Il Trovatore," West End Theatre.

Wednesday evening, December 30—"Aida," Metropolitan Opera House.

Wednesday evening, December 30—Walter Damrosch, lecture on "Parsifal," Association Hall, Brooklyn.

Thursday evening, December 31—Second performance of "Parsifal," Metropolitan Opera House.

Thursday evening, December 31—Savage Grand English Opera Company, "Faust," West End Theatre.

Friday afternoon, January 1, 1904—Savage Grand English Opera Company, "Faust," special performance, West End Theatre.

Friday evening, January 1—Savage Grand English Opera Company, "Il Trovatore," West End Theatre.

Friday evening, January 1—"The Barber of Seville," Metropolitan Opera House.

Saturday afternoon, January 2—Savage Grand English Opera Company, "Il Trovatore," West End Theatre.

Saturday afternoon, January 2—"Cavalleria Rusticana" and "Pagliacci" (double bill), Metropolitan Opera House.

Saturday evening, January 2—"Tannhäuser" (popular prices), Metropolitan Opera House.

Saturday evening, January 2—Savage Grand English Opera Company, "Faust," West End Theatre.

Sunday afternoon, January 3—New York Symphony Orchestra, Carnegie Hall.

Sunday evening, January 3—New York Symphony Orchestra, Academy of Music.

Sunday evening, January 3—Vocal and instrumental concert, Metropolitan Opera House.

Monday evening, January 4—Savage Grand English Opera Company, "Tosca."

Monday evening, January 4—"Tosca," Metropolitan Opera House.

Tuesday evening, January 5—Kneisel Quartet, Mendelssohn Hall.

Tuesday evening, January 5—Savage English Opera Company, "Lohengrin," West End Theatre.

Tuesday evening, January 5—Mrs. Hadden Alexander (piano), recital, McCadden Memorial Hall, Brooklyn.

Tuesday evening January 5—Mrs. Borden Low, song recital, Educational Alliance Hall.

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WASHINGTON.

WASHINGTON, D. C., January 2, 1904.

HERE appears to be two parties in the struggle that is going on in music-labor circles regarding the Marine Band of Washington, an institution which is not only a Government musical organization, but is also regularly enlisted in the corps of fighting marines. The parties involved in this struggle are the Knights of Labor, Simon Burns president, and the American Federation of Musicians, president, J. Weber; secretary, Owen Miller.

One of the pleas of the latter, as set forth recently by Mr. Miller, in a brief filed with the Secretary of the Navy, is this:

"Bands in the service of the United States Government are supplied with musical instruments, music, uniforms, rations, quarters, rehearsal rooms and medical attendance, none of which privileges are enjoyed by the civilian musician, who must supply himself with these necessities. It may therefore be seen that persons so furnished have large advantage in competition with those not so furnished." Another claim is that in consequence of these advantages enlisted musicians are enabled to underbid civilians and so to secure engagements unjustly.

As opposed to these claims the pleas of the Knights of Labor are these: First, that the members of the Marine Band are regular "union" musicians, constituting a large portion of Washington Musical Union No. 4,308, under union jurisdiction. Second, that they do not underbid in competition for engagements. Third, that the conditions of pay and allowance are but a question of recompense for service, with a total far less than the pay of certain civilian employees of the United States Government who are freely admitted to membership in the local union of the A. F. of M. and entitled to practice the profession of music under its protection. Fourth, that if one Government employee is forbidden to engage in private employment all should be without discrimination. Fifth, that all unfair competition in the sense of underbidding or any unjust means to gain employment should be effectually stopped on the part of all employees, and that every effort in this direction should be promptly furthered by the enlisted musicians in their order.

From the musical side there is no question that the present situation works directly and greatly against the interests of music in the city of Washington. For instance, on account of the stringent regulations of the American Federation of Musicians, the Washington Symphony Orchestra is compelled to import musicians from other cities in order to complete its instrumentation, and this while there are available men in the Marine Band whose services might be secured without detriment to local civilians. As the imported musicians remain but for a season, their advent does not tend to enrich the permanent musical resources of the city in any respect, while the expense of maintaining the Symphony Orchestra is materially increased. Further, through the refusal of citizen musicians to affiliate with the enlisted men of the Marine Band, a new element composed of semi-professional musicians having other occupations whereby they gain a livelihood has entered into the field.

The far seeing of the profession view such encroachment upon legitimate art and labor with real alarm.

The situation is complicated. It is to be hoped that in the near future all such differences between bona fide professional musicians of the national capital may be settled and harmony restored.

The Marine Band numbers some sixty-eight men as follows:

Leader, Lieutenant William H. Santelmann; Walter F. Smith, second leader; Wilhelm Au, Brank Baptiste, Patrick Brannan, Alfonso de Vincenty, Joseph Giovannini, Achille Guimond, Sam'l Johnson, Wm. Judge, Wm. Keppler, Louis M. Kruger, F. A. King, Giacinto Licarione, Joseph Oliveri, Fred Patsche, Vincent Petrola, Paul Pfarr, Robt. E. Saal, Michael Stanisci, Harry A. Stone, George Sousa, Louis Tilleux, Frank E. Todhunter, Edw. Van Lo, Jacques Van Foucke, A. A. Wacker, Lars F. Walen, Emil C. Weber, Heinrich P. Werres, Hans Wunderlich, Joseph A. Jaegle, Percy S. Angle, Edw. Bunker, J. F. Boettcher, F. Beckert, J. Baptiste, T. Branson, Howard Clapp, Guglielmo de Luca, A. de Marco, Sam'l Firth, Arcangelo Guerreri, H. Jaeger, Lauritz Larsen, L. A. Mazullo, R. S. Mackinnon, Chas. L. Morgan, Edw. McIntire, Fred Naecker, F. Pfeiffer, Aug. Fleger, H. Repetti, Heinrich Romer, T. A. Sevenhuijsen, H. C. Sims, H. P. Var ten Bosche, Sam'l H. Taylor, W. C. Taylor, J. Walter Linden, Arthur Tregina, Wm. H. Walton, J. M. Brearton, Harry Eaton, Geo. C. Fugitt, A. A. Goodson, Wm. F. Grosskurth and Ward Suter.

A stringed orchestra of about forty-five men exists within the band. These usually prefer to furnish their own instruments. Rehearsals are held every morning in the barrack music room from 10 to 12. Orchestra concerts are given in the same place on Mondays at 2 to a card invited audience. The band or orchestra, or both, play on demand on all occasions at the White House, on all national and state occasions and at barrack drill.

Miss Maud Powell and M. Marcel Journet, brought here January 5 by Manager Miss Cryder, Madame Sembrich in song recital brought by Miss Wilson January 14, and Whitney Mockridge and S. Monroe Fabian under Geo. Lawrence January 19, are among the stars coming or come here recently. "The Messiah" was a great success with Misses Anita Rio, Janet Spencer, Ericsson Bushnell and Dr. Ion Jackson. The theatre was filled to standing room. The Washington Symphony which accompanied was directed by Joseph Jaspar, director of the Choral Society. There may be musicians in the world who in Mr. De Koven's position are capable of these heroic self denials in the interest of local harmony and musical advancement. This writer has never as yet come across such.

S. Lloyd Wrightson, John Porter Lawrence, pianist, and Anton Jaspar, violin artist, gave a musicale intime at the home of Mrs. Henry Caliers on Sunday evening. A concert for the blind was given this week at the Congressional Library. Miss Morse, niece of Edw. L. Morse, the artist, and granddaughter of the cable inventor, sang Walter Rummel, son of the famed pianist, Franz Rummel,

played Brahms, Schumann and Schubert, in which were shown remarkable gifts. Miss Morse, as vocalist, is one in a thousand as to voice method and temperament. Pupil of Georg Fergusson, she is at present being coached by Miss Callender, of New York.

The pupils of Geo. Lawrence gave a musicale on Friday evening at the Universalist Church, assisted by Miss Shelly Daniel. Oscar Gareissen has again been heard in Washington. The project for a large and complete school of music being established in Washington waxes apace, and many parties are specially interested. The first of the series of popular concerts organized by the Washington Symphony Orchestra was given on Sunday evening.

FANNIE EDGAR THOMAS.

Frederic Mariner a Benedict.

FREDERIC MARINER, director of the Bangor (Me.) Piano School, was married Tuesday evening, December 22, to Miss Lena Louise Stevens, of Burlington, Vt. The marriage was celebrated in the College Street Congregational Church, Burlington, in the presence of many friends and relatives of the bride and bridegroom. The ceremony was performed by the Rev. G. H. Beard. The bride was given away by her father, George Stevens. Dr. Joseph Harker Bryan, of Asbury Park, N. J., was the best man. Miss Eva Belle Griffin, of Troy, N. Y., was the maid of honor, and little Jane Patterson McIntosh, of Burlington, carried the ring to the altar. The ushers were Harry Ira Stevens, a brother of the bride, of New York; George Edward Mariner, a brother of the groom; Dr. Clifford Atherton Pease, of Burlington, and B. Sidney Nash, of Jersey City, N. J.

The bride wore white crêpe de chine, adorned with duchesse lace and a veil of tulle. The maid of honor and the little ring bearer were also dressed in white. Mr. Mariner gave his bride a diamond and pearl pendant. Mr. and Mrs. Mariner will reside in Bangor when they return from their tour.

Handel's "Messiah" Again.

THE New York Oratorio Society gave its sixty-fourth performance of Handel's "Messiah" at Carnegie Hall Tuesday afternoon of last week. It may sound severe, indeed, to add that the singing of the chorus and the conductor's reading of the score were no better than at previous presentations of the old oratorio. The soloists—Madame Blauvelt, Miss Janet Spencer, George Hamlin and David Bispham—saved the afternoon and also the next evening, when the performance was repeated, from being tedious sessions. Some of the solos were beautifully sung. The names of the artists proved the magnet that attracted large audiences both on Tuesday afternoon and Wednesday evening. Madame Blauvelt has sung in "The Messiah" on former occasions, and her lovely voice and art were, as always, highly effective. Miss Spencer, the contralto, a newcomer, made a most favorable impression. Mr. Hamlin sang his arias with distinction. Mr. Bispham, a favorite in New York, completed his fiftieth appearance as a soloist in "The Messiah," so it would seem that nothing new could be said of his singing in so familiar a part.

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SAN FRANCISCO, December 28, 1903.

THE music of the week has been that of the churches on Christmas Day, which was repeated again on Sunday morning and evening. Elaborate programs had been prepared in the churches of all denominations, and the leading churches of the city were crowded to the doors.

Perfect weather added greatly to the enjoyment of the season, the past fortnight having been warm, sunny and almost summery, as December and January are always in 'Frisco. Five o'clock on Christmas morning brought out devout Romanists all over the city to early Mass. At the 11 o'clock service in all the churches, the fashionable as well as devout communicants attended in crowds, and could the music rendered in the various edifices at the same time have swelled to the outer air the effect would certainly have been a mingling of harmonies grand and beautiful.

St. Dominic's, under the direction of H. J. Stewart, had special music of exceptional interest and beauty. The soloists were Miss Camille Frank, Miss Ella V. McCloskey, Arthur Mesmer and Charles B. Stone, and there was a large choir that had been well trained by Dr. Stewart. Dethier's "Asperges Me" was sung, and the Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei were from Hummel's Mass in E flat. At the Offertory, "Jesu Redemptor Omnium," from a Mass written by Dr. Stewart, was rendered.

The sermon was by the Rev. Father Clancy, who preached on the subject of "Christ's Nativity." The celebrant of the Mass was the Very Rev. Father Pius Murphy.

Christmas was celebrated at St. Patrick's Church, on Mission street, between Third and Fourth streets, by seven different masses. At 5, 6, 7, 8, 9 and 10 o'clock masses were celebrated, and at 11 o'clock solemn High Mass was sung.

At the early masses the Rev. P. J. Cummins was the celebrant, and the Mass sung was Leonard's Third Mass in B flat. The St. Patrick's Choral Society and the sanctuary choir were in attendance. The Choral Society was composed of Miss M. Radlein, Miss M. Dunnigan, Miss Ella Canning, Miss Agatha Glover, Miss K. Robinson, Miss Kate Fuller, Miss Nellie Sheehy, sopranos and contraltos; Thomas J. O'Brien, Walter Hancock, J. Snow, John J. O'Brien, Thomas Leach, tenors and bassos.

The "Adeste Fideles" was sung and the sanctuary choir rendered "The Snow Lay on the Ground" and "Holy Night."

At the 9 and 10 o'clock masses carols and hymns were sung by the boys' and girls' choir of St. Patrick's and St. Vincent's schools. The children also rendered "The Snow Lay on the Ground," "Veni Adoremus," "Glory to God" and "Holy Night." The school orchestra assisted at both masses.

At the 11 o'clock Mass Haydn's Second Mass was sung, with the Rev. P. T. Collopy, celebrant; deacon, the Rev. M. J. Barry; sub-deacon, the Rev. M. Horan, and master of ceremonies, the Rev. P. J. Cummins. The soloists were Miss Etta Welch, soprano; Miss Genevieve Sullivan, con-

tralto; William Gale Callinan, tenor, and Eugene Bourneau, basso. The choir was accompanied by the orchestra from the Tivoli. At the Offertory Mr. Callinan sang "Noel." The sermon was preached by the Rev. M. J. Barry. Miss Mary Short acted as organist and choir director. In the evening Rosewig's Vespers in G were sung.

At St. Brigid's fine new church, on the corner of Van Ness avenue and Broadway, solemn High Mass was celebrated by the Rev. A. McAuliffe, celebrant, assisted by the Rev. John E. Cottle, deacon, and the Rev. Grant, sub-deacon. The choir rendered special music, under the direction of Mme. Coursen-Roeckel.

Weber's Mass was sung with "Adeste Fideles" and Adam's "Noel," Peter's "Tantum Ergo," Nicolo's "O Salutaris" and Handel's "Laudate." The soloists were Miss Grace Sherry, soprano; Senorita Andrea Mojica, contralto; Ed Lotz, tenor, and Charles Pechin, basso. Mme. Coursen-Roeckel sang the "Incarnatus" and the "Laudate Dominum." The organist was Joseph Roeckel.

Christmas Day was celebrated in Holy Cross Church, St. Paul's Church and in St. Peter's Church in much the same manner. In all of them High Mass was celebrated with special singing at 11 o'clock. St. Paul's Church held early morning services and Mass was celebrated at 5, 6, 7, 8, 9, 10 and 11 o'clock. In Holy Cross Gounod's "Messe Solennelle" was sung by a full choir and orchestra, which was under the direction of the church organist, Harry Wood Brown.

The services at the Spanish Church of Nuestra Senora de Guadalupe began at 9 o'clock by song praises from the children of the Sunday school. The decorations were appropriate for the Christmas celebration. High Mass was celebrated at 10:30 o'clock. Mozart's Twelfth Mass was sung by the following choir: Sopranos, Mrs. B. Camarena, F. Loniza, T. Hoops, Miss Y. Perez; altos, Misses R. Roylance, E. Lavica; tenors, G. Oliva, L. Brady; bassos, G. Schuester, F. Loaiza, J. Ormart, E. Walling; Offertory, "Villancicoc," by S. Arrillaga; Adoration, "Noel" by Mrs. T. Hoops; Consecration, violin solo, by Miss A. Maltorena; organist, S. Arrillaga.

Solemn Pontifical High Mass was celebrated at St. Mary's Cathedral. The church was beautifully decorated, candelabra being with flowers to make the sacred place beautiful.

The celebrant of the Mass was Archbishop Montgomery. He was assisted by the Rev. Father J. B. Hannigan, who was deacon, and the Rev. Father Charles A. Ramm, who was sub-deacon.

With a large choir and an orchestra of eight pieces under the direction of Richard Harrison, the sacred music chosen for the services was excellent. Haydn's Sixth Mass was sung. At the graduate Adam's "Noel" was taken up in the choir loft, and at the offertory came "Adeste Fideles." Beethoven's "Hallelujah Chorus" was sung at the recessional. Miss Mabel Quatman and Mrs. Ojeda, sopranos; Miss Julia Sullivan, contralto; George

Keene, tenor, and S. J. Sandy, basso, were among the singers.

Father Hannigan, who preached the sermon, took as his subject "The Incarnation," and in his discourse he drew many lessons from the fact that Christ was willing to come to this earth. He spoke of the blessings that followed the Incarnation.

At the close of the Mass Archbishop Riordan pronounced the Papal benediction.

Vespers were sung at 8 o'clock. The sermon was by Father Ramm.

The day was celebrated at St. Mary's Paulist Church by High Masses, the first beginning at 5 o'clock. The church was beautifully decorated with lilies and Christmas evergreens, and hundreds of people came to listen to the sermon of Father M. R. Smith at 11:30 o'clock on the subject "The Gracious Coming of the Redeemer." It was a Christmas theme, and the preacher drew lessons from the life of Christ appropriate for the day.

The music was especially good. The "Christmas Pastorale," from Handel's "Messiah," and Adam's "Noel" were sung, with Miss Etta O'Brien as soloist. "Adeste Fideles" was sung at the post communion. At the 11 o'clock Mass Father H. Stark was celebrant, with Father Care as deacon and Father H. Wyman as sub-deacon.

At St. Francis' Church the first Mass was celebrated at 5 o'clock and each hour following until 12 o'clock. The clergy was before the altar in sacramental robes. Rev. Father McGough preached the Christmas sermon at 11 o'clock. His theme was "The Birth of the Saviour."

Vespers were sung at 7:30 o'clock, and the sermon was preached by the pastor, the Rev. Father T. Caraher, who recounted Christmas day experiences in Bethlehem.

The feature of the day's music was the singing of the juvenile choir at the early morning Mass. Their fresh voices gladly sang out the words of the hymns of praise chosen for the Christmas service.

With appropriate music the clergy of St. Ignatius observed the Christmas Day. At 5 o'clock in the early morning solemn High Mass was celebrated and again at 10:30 o'clock. Vespers were sung at 7:30 o'clock. The Rev. Father Frieden was celebrant for the first Mass of the day and the Rev. Father Allen for the second. The vesper services were conducted by the Rev. Father Frieden. In the Mass in which Father Frieden was celebrant the Rev. Father Butler was deacon. The Rev. Father Landry was deacon at the 10:30 o'clock Mass.

Two sermons were preached at the church. The Rev. Father Mahoney delivered the morning sermon at 11 o'clock and the Rev. Father Sasia the sermon at the vesper service.

The musical program was varied and contained a number of vocal selections. The regular male choir was strengthened by the addition of several solo singers. During the midday services, at which the largest number of people were present, the following musical selections were rendered:

Prelude, "Christmas Offertory," J. Grison; Kyrie, Gounod; Gloria, Fumagalli; Credo, Gounod; offertory, organ solo, "The Shepherds in the Field," Malling; Sanctus, Benedictus and Agnus Dei, Gounod; postlude, march, Lemaire.

Bishop William Ford Nichols held Christmas services at the Cathedral Mission of the Good Samaritan, on Second street, between Howard and Folsom. The chapel was appropriately trimmed and the seats were filled with worshipers, old and young. A full music service was rendered by the choir. A most impressive sermon was delivered by Bishop Nichols, who drew his text, "A Saviour," from St. Luke ii:11.

Two special communion services were observed yesterday at the Episcopal Church of St. John the Evangelist, on Fifteenth street and Julian avenue. The first, a plain communion, was celebrated in the morning at 7 o'clock, and the second, a choral service, at 11 o'clock. The church was beautifully decorated with Christmas greens, and a large congregation was in attendance. An eloquent sermon, having for its theme an analysis of Christmas joy,

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was preached by the pastor, the Rev. L. C. Sanford. An excellent music program was rendered.

Grace Episcopal Church was decorated in festoons of evergreen, the gift and design of H. J. Fisher, who was sexton of Grace Church for fifty years. The services were impressively conducted by the pastor of the congregation, the Rev. Lee Craig. A full choir sang Christmas selections and a number of special numbers were rendered.

There were two beautiful services at the Howard Presbyterian Church, the Rev. John S. Thomas officiating. Some fine old classic anthems were rendered in beautiful style under the direction of Robert Lloyd, the choir being composed of Mrs. A. T. Fletcher, Mrs. John W. Madden, Mrs. C. C. Young, Miss Lillian Cheffers, Miss Edna Dahl, Mrs. Robert Lloyd, Miss Mabel F. Gordon, Miss Louise Hayes, Arthur Buckley, A. A. Arbogast, Oscar Williams, Will Jordan, Carl Auerbach, Fred Clarke and T. G. Eddy. William F. Hooke was the organist.

The Rev. Bradford Leavitt preached at the First Unitarian Church, corner of Geary and Franklin streets, and there was a splendid music service, under the direction of Mr. Bretherick, who also presided at the organ.

The feature of the celebration at the Church of the Advent was the musical program that was rendered. The singing was in charge of the church organist, John de P. Teller. A number of solo singers had been secured and they sang the sacred music with fine effect. Adam's "Noël" was sung by Arthur Cunningham.

The Christmas sermon at St. Luke's Episcopal Church, Van Ness avenue and Clay street, was delivered by the Rev. Burr M. Weeden, rector. There was communion at 8 and 9:30 o'clock, and morning prayer and communion at 11. The music at the closing service was especially elaborate, and the same program will be repeated tomorrow, with a new and beautiful service at evening.

The splendid German program at St. Mark's attracted a large congregation to the house of worship on O'Farrell street, near Franklin, at 10:30 o'clock. Johannes C. Raith, the organist and choirmaster, followed the old German customs closely in the arrangement of the program, and the effect was of exceeding interest. The special soloists were Mrs. Blankenburg, Mrs. Price, Mr. Horstman and Mr. Wendt. The preacher of the day was the Rev. J. Fuendeling, pastor of the church. A portion of yesterday's program will be repeated at the 6:30 o'clock service tomorrow.

Emmanuel Baptist Church had especial services yesterday morning, but the Christmas services will be held to-morrow afternoon and evening.

Special morning and evening services were observed yesterday at the California Street Methodist Episcopal Church, on the corner of California and Broderick streets. The services were conducted by the pastor, the Rev. Clarence Reed.

In the morning the order of the religious ceremonies and the music was as follows: "Hosanna," a prelude by the organ; hymn by the congregation and a prayer; carol, "It Came Upon the Midnight Clear"; "Noël" (Adam), soprano solo by Miss Louise Smith; hymn, "Amen"; sermon; offertory, with a violin solo by Donald Forbes; solo, Miss Ethel Rodda; anthem, "Sing, O Heavens" (Tours); hymn, benediction and organ postlude, "Grand Chorus" (Dubois).

At 7:30 p.m. another program was rendered as follows: Communion in F (Grison), organ prelude; "Nazareth" (Gounod), solo by C. Horner and chorus; hymn and lesson; anthem, "Arise, Shine"; sermon; anthem, "Sing, O Heavens" (Tours); offertory with violoncello solo by D. Forbes; "I Will Extol Thee," soprano solo by Miss Louise Smith; benediction and organ postlude.

Trinity Episcopal Church, corner of Bush and Gough streets, was crowded by one of the most fashionable audiences in the city at the 11 o'clock service. Rev. Fred Clampett, the rector, preached the sermon, and the music

was under the direction of Louis H. Eaton, organist and director of the choir. The following were the features of the program: Benedictus in G, Dudley Buck; "O Zion that Bringest Good Tidings," Arthur Foote; Communion Service in A, Whiting, were the features of the program. Sunday night the first part of Handel's "Messiah" was given, the solo parts being competently taken by Miss Millicie Flynn, soprano; Miss Una Fairweather, contralto; Mr. Vinson, tenor, and Mr. Oksen, bass.

Services were held at Lebanon Presbyterian Church with the following music:

Morning service, 11 a. m.—Organ Voluntary, "Gloria," Twelfth Mass, Mozart; Doxology and Invocation; Hymn 73, "O Come, All Ye Faithful"; anthem, "Jesus the Son Is Born," Phillips; responsive psalm reading; Lord's Prayer; Hymn 232, "Thou Didst Leave Thy Throne"; anthem, "Behold, I Bring You Good Tidings," Lynes; Scriptural reading, prayer; "Gloria Patria"; soprano solo, "Noël" (Adam), Mrs. S. M. Darrah; sermon by pastor, topic "Bethlehem Ephratah"; prayer; offertory; anthem, "Hark! the Glad Sound," Lerman; Hymn 74, "Hark! the Herald Angels Sing"; benediction; organ postlude, "Marche Aux Flambeaux," Clarke.

Evening service, 7:45 o'clock.—Organ Voluntary, Allegro Movement in E flat (Roesenkrans); Hymn 71, "Joy to the World"; anthem, "Glory to God in the Highest," Mrs. Watts Hughes; anthem, "Calm on the Listening Ear" (Williams); responsive psalm reading; Lord's Prayer; male quartet, "Christians, Awake!" (Wainwright); Hymn 78, "As with Gladness Men of Old"; Scripture reading and prayer; anthem, "Behold, I Bring You Glad Tidings" (Goss); announcements; anthem, "The World in Darkness Lay" (Steele); sermon by pastor, topic "What Think Ye of Christ?"; offertory, anthem, "Sing to the Lord" (Beirly); Hymn 191, "Jesus Shall Reign Wher'er the Sun"; benediction; organ postlude, "March of the Pilgrims" (Lerman).

Choir—Mrs. S. M. Darrah, Miss Annie Scott, Miss Rue Clifford, Miss Georgina Libby, Miss Bertha Lightner, A. C. Brown, David Lewis, Dr. Eliss Jones; organist, William Harr.

The music at the First Congregational Church was under the direction of Sam Meyer, with an elaborate program morning and evening.

At the Third Congregational the music was rendered as follows: "Good Tidings" (J. C. Bartlett), soprano solo by Miss Ina Collins, violin obligato by Paul A. Normand and chorus; "Noël" (Adam), tenor solo by Robert Saxe and chorus; anthem, "Gloria in Excelsis" (George Whiting); "Gloria" (Schilling), violin solo; Berceuse (Godard), by Paul A. Normand.

A mixed choir of twenty-four voices, under the baton of W. C. Stadtfeld, rendered "The Prince of Peace," a new cantata, the first time in San Francisco, with the following choir: Mrs. F. J. Trist, soprano; Mrs. F. N. Elliott, alto; A. E. Lawrence, tenor; E. C. Boysen, baritone; Dr. G. L. Bean, basso; sopranos, Miss Ina Collins, Miss Virginia Davis, Miss Dora Meussdorfer, Mrs. R. Moore, Miss Irene Meussdorfer, Miss E. Newhert, Mrs. F. J. Trist; altos, Miss R. Burrnett, Mrs. F. N. Elliott, Miss Eva Jefferey, Mrs. William Rader, Mrs. W. C. Stadtfeld; tenors, Edw. Calame, Edw. C. Hutchinson, E. N. Jones, A. E. Lawrence, Robert Saxe; basses, Dr. George L. Bean, C. H. Gaines, B. Moore, A. Moore, F. J. Trist, Dr. H. Ward and H. White.

At the Mission of the Good Samaritan the following musical program was given, assisted by the Hadley Orchestra of eight pieces: "The Heavens Are Telling," Lento (Schubert); "Marche Pontificale" (Gounod); the

regular Episcopal service of carols, chants and hymns, entirely choral; "Noël" (Gounod), rendered by Miss Hackmester, and the offertory, by Mr. Wells; Christmas carols by the boy choir.

At Calvary Presbyterian—Morning, organ prelude, "Pastorale in D" (Lemaigre); Doxology, Invocation and Lord's Prayer; anthem, "Where Is He?" (Coombs); responsive reading; hymn; scripture lesson; anthem, "Hark! What Mean Those Holy Voices?" (Sullivan); the Apostles' Creed; the "Gloria"; prayer; hymn; offertory, soprano solo, "The Angel's Message" (Willis), Mrs. C. W. Mark; address; prayer; hymn; benediction; organ postlude, "Hallelujah Chorus" (Handel).

Evening, organ prelude, "Offertory in G" (Wely); Invocation; anthem, "Angels from the Realms of Glory" (Schnucker); hymn; alto solo, "O Thou That Tellest" (Sandel), Miss Wheeler; Scripture lesson; duet, "The Star of Bethlehem" (Rees), Mrs. Mark and Mr. Osborn; baritone solo, "Clinging to Christ" (Danks), W. G. Elliott, with harp accompaniment; anthem, "The Angel's Night Song" (Buck); prayer; hymn; tenor solo, "Star of Bethlehem" (Adam), Mr. Onslow; address; solo and chorus, "Noël" (Adam); hymn; benediction.

The soloists were Mrs. Susie Hert-Mark, soprano; Miss Gertrude Wheeler, alto; F. Onslow, tenor; A. Mennie, bass. R. D. Burness is organist and director.

At Simpson Memorial—Morning service, anthem, "Draw Near, Ye Nations" (Watson); contralto solo, "Beyond the Gates" (Srendmen), Mrs. Maude Day Caine; tenor solo and chorus, "Holy Night" (Adam), Leonard Coop.

Evening service, "Pastoral Symphony" (Handel), organ and first and second violins, Misses Mabel Jones, Carrie Bright and Frances Keysel; chorus, soprano solo, obligato, "It Came Upon the Midnight Clear" (Sullivan), Miss Emeline Collisconn; tenor solo, selected, Leonard Coop; chorus, "Like Silver Lamps" (Barnby); chorus for male voices, "Hark, Hark! My Soul" (Shelley); offertory, violin solo, Miss Carrie Bright; soprano solo and chorus, "Noël" (Adam), Miss Collisconn; soprano solo, "Nazareth" (Gounod), Mrs. I. E. Blaik; "Hallelujah Chorus" (Handel); postlude, "Queen of Sheba March" (Gounod).

At the Fourth Congregational—Prelude (Bach), Miss E. L. Barnum, organist; Christmas carol (Schilling), choir of twenty voices; Scripture reading; hymn, congregation; Andante (Gluck); organ, Miss Barnum; violins, Mrs. Walz, Mrs. Nevin, Miss Holmes, Mr. Porters and Mr. Day; prayer, response by choir; solo, "Holy Night," Miss Alfreda Tibbitts; anthem, "Angels from Their Realms of Glory" (Shelley), choir of twenty voices; violin solo, "Nocturno" (Mendelssohn), Mrs. E. L. Walz; hymn, congregation; solo, "Holy Voices" (Stearns), Miss Marie McIntyre; offertory, "Night Song" (Loeschhorn); sermon, "Christmas," the Rev. E. L. Walz; hymn, congregation; benediction, postlude, "Festival March" (Weber).

Special services were rendered also at St. Luke's Episcopal, under the direction of Wallace A. Sabin, and at Grace Episcopal, under Mr. Hoyt, organist and director.

At Fischer's Theatre the Christmas piece was "I. O. U." the book by Judson Bensie and the music by Dr. H. J. Stewart.

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FRIEDA SIEMENS



PHILADELPHIA, Pa., January 5, 1904.

THE Philadelphia Orchestra began the new year with a Beethoven recital on New Year's afternoon, followed by a concert on Saturday evening. Director Scheel is partial to Beethoven music, and naturally he was most happy in the following program:

PART I.
FRAGMENTS FROM "FIDELIO."
Overture, Fidelio, E major.
Recitative and aria (Leonora), Abscheulicher.
Introduction and aria (Florestan), Gott! Welch' Dunkel hier!
Quartet, Mir ist so wunderbar.

PART II.
Symphony No. 9, D minor, op. 125.
For orchestra, solo and chorus.

The Philadelphia Mendelssohn Club was to have sung at both the rehearsal on Friday and the concert on Saturday evening, but owing to so many members having invitations to social functions on the holiday—the club being composed almost entirely of prominent society leaders of Philadelphia, musically inclined, they could not be gotten together for the Friday concert, but sung at the Saturday evening concert. The final movement of the Symphony No. 9 was, therefore, omitted at the Friday rehearsal, but the Mendelssohn Club won much praise for their work at the Saturday concert.

The program was also varied by some fine singing, including Madame Mihr-Hardy's rendering of the celebrated aria "Abscheulicher," Paul Volkmann's singing of Florestan's aria, "Gott! Welch' Dunkel hier," and these two artists, soprano and tenor, assisted by Marguerite Hall, contralto, and Julian Walker, basso, then rendered the quartet, "Mir ist so wunderbar."

The Choral Society's rendering of "The Messiah" on last Monday evening was an event in amateur musical circles which will not soon be forgotten. It is the general impression that the oratorio has never been so well rendered in this city as on this occasion, and the soloists, Mme. Lillian Blauvelt, Madame Zimmerman, Mr. Witherspoon and Mr. Wegener, have also come in for much praise. The audience was the largest, with one exception, that has ever heard the rendering of Handel's great work in Philadelphia.

This evening the second operatic performance will be given at the Academy of Music by the Metropolitan forces, the opera to be sung being "Lohengrin," with the cast that gave the opera in New York.

The 170th organ recital, played by Ralph Kinder, assisted by Mrs. Russell King Miller, contralto, will be given on next Saturday afternoon at the Church of the Holy Trinity.

Francis Rodgers sang at a private recital at the home of Mrs. Charles A. Potter, Chestnut Hill, on last Thurs-

day afternoon. This was the 150th concert of this kind that Mr. Rodgers has given during the year of 1903.

A concert was given on New Year's Eve at Mercantile Hall by the pupils of Prof. M. E. Brodsky.

Louis C. Elson, of Boston, will be the lecturer at the third of the Young People's Educational Lecture concerts, to be given this Tuesday afternoon at the Broad Street Theatre, under the direction of the Philadelphia Orchestra. The orchestra will play a popular program. Mr. Elson will trace the development of orchestral music from the days of its inception to the time of Berlioz, and at his next lecture on February 9 his subject will be "The Modern Orchestra from Berlioz to Strauss."

The Palestina Choral Society will give their Christmas concert at Griffith Hall on Wednesday evening, January 6. They will present Rossini's "Charity," a sacred cantata unfamiliar here. The choral will also render "Invocation," by Capecci, for the first time in America. Signor Giovannucci will conduct, and Miss Emma Wolfer, the well known local dramatic soprano, will be the soloist.

A musical was given on last Tuesday at the New Century Drawing Room, under the auspices of the Young Men's Hebrew Association, when Liza Lehmann's "In a Persian Garden" was sung by Mrs. S. J. Gittelson, soprano; Susannah S. Dercum, contralto; George Dundas, tenor, and Theodore J. Hahn, bass.

Word has come to Philadelphia from London this week to the effect that Freeman Eaton Wright, of Philadelphia, for a time connected with the choir of the church of St. Martin-in-the-Fields, at Wissahickon Heights, but who studied last year in Europe, will not return home this winter, but has accepted a position as first baritone in the choir at Westminster Abbey.

The Philadelphia Orchestra.

PHILADELPHIA, Pa., January 2, 1904.

THE management of the Philadelphia Orchestra makes the pleasing announcement that Jacques Thibaud, the great French violinist, who created so decided a sensation at his recent appearances with the orchestra here, will give a special concert with the orchestra at the Academy on Saturday afternoon, February 13. The magnificent success made by Thibaud here will no doubt be more than repeated at this concert, at which this new wizard of the bow will be heard in a longer and more varied program than was possible at the regular orchestra concerts. This will be Thibaud's farewell appearance in Philadelphia. Full particulars as to the hour and program will be given in due time.

Louis C. Elson, the well known musical critic of the Boston Advertiser, will be the lecturer at the third of the Young People's Educational lecture concerts being given

this winter by the orchestra, which will take place at the Broad Street Theatre Tuesday afternoon next, at 3 o'clock. With the aid of the entire orchestra Mr. Elson will trace the development of orchestral music from the days of its inception to the time of Berlioz. This lecture will be of unusual interest, not only on account of the lecturer's ability and charm and the great value of his subject, but by reason of the fact that on February 9 Mr. Elson will lecture at the fifth of these concerts on "The Modern Orchestra from Berlioz to Strauss," thus completing the history of orchestral music and bringing it down to the living present, also affording a fine opportunity for those who will hear Strauss when he conducts our orchestra, to gain some adequate idea of the methods and music of this foremost of modern conductors. The fourth lecture concert, which will take place on January 26, will present Constantin von Sternberg, of this city, as lecturer. The program for Mr. Elson's lecture Tuesday afternoon will be as follows:

Egmont Overture.....	Beethoven
Scherzo and Finale from Pastoral Symphony.....	Beethoven
Freischütz Overture.....	Weber
Scherzo from Scotch Symphony.....	Mendelssohn
Finale from C major Symphony.....	Schubert

With a Brahms Symphony, a Chopin Concerto played by the greatest living performer of this particular composition, and two compositions which are novelties so far as Philadelphia is concerned, the eighth public rehearsal and the eighth symphony concert of the Philadelphia Orchestra, which will be given on Friday afternoon, January 15, and Saturday evening, January 16, at the Academy, will be of unusual interest. The symphony is Brahms' E minor, No. 4, op. 93, and the concerto to be played by Josephy is the famous E minor, op. 11, while the remaining numbers are Max Schillings' Symphonic Prologue to Sophocles' "Edipus Rex," op. 11, and Georg Schumann's "Liebesfrühling" overture.

Madame Ohrstrom-Renard's Musica.

TUESDAY evening of last week Madame Ohrstrom-Renard gave her first musicale of the season in her home and studio, 444 Central Park West. A carefully arranged program was presented by a number of Madame Renard's advanced pupils in very satisfactory manner. Miss Ida A. Bremen, the gifted young pianist, and Mrs. M. Nadelle, a talented violinist, assisted. The merits of Madame Renard's teaching were forcefully brought out by the work of her pupils, who displayed good voices, excellent style and good voice production; two very difficult ensemble numbers showed the effect of most thorough rehearsals; over the whole an artistic atmosphere prevailed, and one needs only to listen to Madame Renard's accompaniments to realize what a thorough musician she is. The parlors were crowded with delighted listeners. The program follows:

Trio from Messe Solenelle.....	Rossini
Miss Katherine Cohen, Messrs. Rene d'Orn and Lundoff.	
Before the Dawn.....	Chadwick
L'Eté.....	Chaminade
Miss Hortense Mendelssohn.	
Aria from Hamlet.....	A. Thomas
Clemens W. Lundoff.	
Polacca from I Puritani.....	Bellini
Miss May Corin.	
Lullaby.....	MacDowell
Grussisches Lied (Georgian song).....	Pomezanski
Miss Katherine Cohen.	
Ich möchte schweben.....	Emil Sjögren
Cecilia.....	Strauss
Mrs. Louis Mendelssohn.	
The Kavanagh.....	Bullard
Clemens W. Lundoff.	
Romance from Le Villi.....	Puccini
April Rain.....	Huntington Woodman
Miss Helen Fox.	
Erzählung, op. 17.....	MacDowell
Concert Etude, op. 19, No. 2.....	Poldini
Miss Ida Ashurst Bremen.	
Folksong, Norwegian Echo Song.....	Miss May Corin.
Le Nil.....	Xavier Leron
Miss Katherine Cohen.	
Violin obligato, Mrs. M. Nadelle.	
Duet from L'Elise d'amore.....	Donizetti
Miss Mendelssohn and Mr. Lundoff.	



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ATLANTA.

ATLANTA, Ga., January 1, 1904.

LN two of Atlanta's suburbs are found colleges which have a well equipped musical department. Cox College at College Park—also called the Southern Female College, but I prefer the former name—is under the direction of some of the brainiest men in this section. Charles C. Cox has been its president since 1887 and Mrs. Alice Cox Crenshaw its director of music since that time.

Mrs. Crenshaw is a pupil of Rive-King, Gustave Satter, graduate of Klindworth-Scharwenka Conservatory, of Berlin, and was the special pupil of Dr. Ernst Jedlicka. Mrs. Crenshaw is also a graduate of the college in which she teaches.

Recently J. Lewis Browne, Mus. Doc., has been made director and professor in the music department. His field is the piano, organ, voice, harmony, theory, composition. Dr. Browne is not only the most public spirited musician Atlanta has, being the originator and conductor of the Atlanta Symphony Orchestra, but is a thorough musician and one who has won considerable reputation as a composer and in concertizing.

Hermann Schirmacher, a graduate of the Conservatory of Music of Leipsic and a pupil of Mendelssohn, David, Richter, Plaidy and Boehme, teaches violin and piano. Miss Sallie Stakely, A. B., is teacher of piano, harp, history of music. Miss Blanche Hooten is teacher of piano, guitar, banjo, mandolin. Miss Bessie Lane is superintendent of practice.

The school has forty-six pianos, a pipe organ and reed organs. A ladies' orchestra, mandolin club, choral union and other musical organizations are supported by the school.

The Agnes Scott Institute at Decatur was the gift of Mr. Scott, whose death was recently mourned. It is a large school and has this excellent musical faculty: Joseph MacLean, director; John Stephan, Miss Helen Watkins, Raimond Barth, piano; Miss Theodore Morgan, violin, and Miss Emma Linebach, voice.

So much for the suburbs. Atlanta supports one conservatory of music—that is the Klindworth. It filled a vacancy in musical education here about five years ago and has continued with increased influence.

Their pupils are not only drawn from Atlanta but from all over the United States, as the boarding department is well cared for. I am almost afraid to state that a proposition is in the wind to erect a large building for the conservatory, and that one man alone has proffered \$25,000 toward this end. Kurt Müller neither denies nor confirms this report, but I dare say this much—we Atlantians wish it to come true.

Kurt Müller is at the head of this institution and presides over the piano department. Mrs. Müller assists her husband and also teaches voice and the languages. Miss Grace Lee Brown and Ouida Tyler are the voice teachers; Dr. J. Lewis Browne, organ, musical history and counterpoint; Gustave Pringnitz, violin; Mrs. Alma Harwood Blackman and Charles Francis Fisher, art; Mrs. Wakefield, elocution; Mr. Wolf, English and mathematics.

At Washington Seminary, which is in charge of Mrs. W. T. Chandler, the following teachers are employed: Miss Josephine Lovelace, who has but recently returned from Germany, and Miss Bessie Chandler, piano; Mrs. W. S. Yeates, voice; Miss Anna Hunt, violin; J. P. O'Donnell, organ.

At the Thornbury School—Miss Elizabeth MacArthur, piano; Mrs. Hugh Angier, voice. Miss Clemantine Mac-

Gregor teaches the Parsons method, assisted by Miss Emma Lewis. Miss MacGregor recently returned from New York, where she took some special work with Harry Rowe Shelley, also with Mr. Chittenden and her old teacher, Mr. Parsons, during the summer.

Many of the teachers already referred to have their private studios. The Lowndes Building sounds like a veritable conservatory when one enters it. It is filled with studios.

Here we find a teacher we are very proud of—Alfredo Barili. He and Mrs. Barili conduct the Barili School of Music. Mr. Barili is a nephew of Adelina Patti-Cedstrom. He has never for a moment sacrificed his art for commercial reasons. He has one of these natures that would starve first. His pupils are admitted at once to the best institutions in Europe with nothing to unlearn. Mr. Barili is also a composer, and only this week have I received an order to procure his beautiful "Cradle Song," this coming from far off Minnesota.

In this same building one will find Prof. L. M. Mayer, a technician of undoubted reputation. This point his pupils always have. I could wander around and around this building and find many others—Miss Theodora Morgan, whom I have before written of, and her assistant, Miss Addie Hook, Miss King, Miss Burks, Miss MacArthur, Mr. Marshbank, a gentleman who not only teaches but is frequently heard in concert; Mrs. Ball and many, many others.

Leaving this building we find at large the Jackson Violin and Piano School, under the Misses Evelyn and Marion Jackson, and they are not at swords' point, as a typographical error in the issue of December 16 would lead one to believe. In speaking of the advisability of the public appearances of pupils I stated that Miss Evelyn was a pupil of Alfredo Barili, that it was strange that she should take one extreme while her teacher the other. The type had me say her sister instead of teacher.

J. Fowler Richardson, although an Englishman by birth, has become a part of the musical atmosphere of Atlanta. He teaches organ and piano.

Gordon Graham, Mrs. Dykemann, Mr. Pauli, Mr. Buchanan, Mrs. Madden, and among the younger teachers Miss Rose White Steinbagen, Miss Jennie Cramer, Miss Minna Beck, Miss Helen Bellingrath.

This is by no means a complete list of Atlanta teachers, I have merely touched here and there with no thought of intentional omission. From time to time I will take pleasure in telling of the merits or demerits of all Atlanta musicians.

Outside the list of teachers we have many professionals, choir singers or concert singers. Among these I might mention Mr. and Mrs. Sam Burbank, Mr. and Mrs. Frank Pearson, Mrs. Mary O'Brien, Harry Hassom, John Mullin, Wm. Owens, who has been on the list of teachers. Really the list of good musicians is overpowering. Hundreds might be added to it. Now who can say that the musical future of Atlanta is not bright?



Owing to the recent sad death of Mrs. Lena Myers, a sister of Oscar Pappenheimer, the usual "Monday Nights" at Mr. and Mrs. Pappenheimer's have been cancelled for the present.



Miss Carolyn Westmoreland has been home for the holidays. Miss Westmoreland is attending school at Baltimore and studying piano under Emanuel Wad, who I understand will be the next soloist at the Atlanta Symphony Orchestra concert. BERTHA HARWOOD.

Feilding Roselle in Berlin.

MISS FEILDING ROSELLE is spending the winter in Berlin studying and singing at concerts and "at homes." She has been cordially received on several occasions by the American residents as well as the Germans prominent in artistic circles. Hermann Wolff has booked Miss Roselle for a recital at the Singakademie February 15. Her December engagements included two appearances with Prince Joachim Albrecht's Orchestra at the great St. Katharine's Bazaar, one of the events of the winter at Berlin. In society Miss Roselle was heard at the homes of Mme. Ernest Ihue, wife of the court architect, and Madame De Hagenmann Lindencrone, wife of the Danish Minister to the Court of Berlin.

Mrs. Templin Potts, wife of the military attaché to the United States Legation, gave a reception in honor of Miss Roselle. Ambassador Tower and Mrs. Tower, Captain Biddle and Mrs. Biddle were present, and also many of the Americans now living in Berlin.

Miss Roselle has met many of the leading musicians and some of these have entertained her at their homes. Recently she sang at the attractive studio of Alexander von Fielitz, the composer. Lilli Lehmann is another celebrity who has been kind to the American mezzo soprano. Miss Roselle is studying German lieder with Miss Marie Lehmann, the sister of Mme. Lilli Lehmann.

During the spring Miss Roselle will be heard in other cities. Mr. Vert has booked her for a recital in Bechstein Hall, London, April 28.

The Babcock-Buck Musicales.

THE second of the Babcock-Buck musicales was held at their studios Sunday afternoon. In spite of the inclement weather the studios were crowded. The guests were received by Mrs. Babcock in her usual charming manner, and were entertained with an exceptionally fine program.

Miss Hammond, Richard Mansfield's leading lady, recited two poems by Ella Wheeler Wilcox and three old English poems, delightfully set to music. Mme. Shotwell-Piper, the soprano, sang, and Miss Marguerite Stilwell, the pianist, played. W. H. Keith, who has a voice of rare sweetness and smoothness, sang two songs, and Dudley Buck, Jr., opened and closed the program with two groups of songs, which he sang in his most artistic manner.

The program in full was as follows:

Mirage Leoni
The Elder Blossom Gley Speaks

Dudley Buck, Jr.

Recitation Miss Hammond

Sancta Maria

Fauré

I Know of Two Bright Eyes

Clutsam

W. H. Keith

Aria from Queen of Sheba Gounod

Madame Shotwell-Piper

Gounod

Impromptu, op. 36 Chopin

Bach

Gavotte, G minor Miss Marguerite Stilwell

Recitation Miss Hammond

Song Cycle

Ronald

Summertime (by request) Dudley Buck, Jr.

Sunday Soloists.

AT a Sunday afternoon orchestral concert in Carnegie Hall some of the soloists were Mme. Mahr-Hardy, Madame Crawford, John Young and Ellison van Hoose. They all sang admirably and met with deserved success.

On Sunday evening at the Academy of Music Heinrich Meyn made an excellent impression in "Amfortas' Lament," from "Parsifal."

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WATKIN MILLS.

CHE portrait on the front page of this issue will be readily recognized by all who have ever seen or heard him as that of Watkin Mills, who stands today at the top of his profession, as England's greatest basso. The demand for his valuable services as an exponent of all the great oratorios, together with innumerable cantatas and works of a lighter order, has not been confined to England alone. This great artist has been to Canada and the United States no less than eight times, where he came, he sang and he conquered. So much are his talents appreciated that the directors of the biennial Cincinnati Musical Festival have again for the third time secured his valuable services as an exponent of the bass parts in the works to be given at the festival next May. Besides singing at one or two matinees, he will sing in Beethoven's "Missa Solemnis" and Ninth Symphony, Bach's great Mass in B minor and Elgar's "Dream of Gerontius." At the conclusion of his last American tour he returned to England to take an important part in the great triennial Handel Festival held in June, 1903, at the Crystal Palace, London, England, receiving at each of his appearances a most enthusiastic and magnificent ovation from the vast audience and immense choir, numbering over 26,000 people. He has sung during the past seasons with equally brilliant success at the festivals held at Gloucester, Hereford, Worcester, Birmingham, Leeds, Norwich, Lincoln, Chester and Bristol, besides filling engagements at the Royal Albert Hall, Queen's and St. James' halls and other important and provincial concerts.

At the conclusion of his engagements at the Cincinnati Festival, and recitals en route to and in San Francisco, he will sail on the steamship Sonoma May 26 for an extended tour in Australia, New Zealand and Tasmania. He will open his tour at Sydney, Australia, on June 21, where no doubt he will be greeted by two of the largest audiences that have gathered together in the spacious Centennial Hall in that city in many years. Watkin Mills' program for his recitals, outside of his many important festival dates, will comprise the gems from his vast repertory, which is apparently inexhaustible and ranges from the vast oratorios and operatic masterpieces of Mozart, Beethoven, Handel, Mendelssohn, Wagner, Verdi and Gounod (as an exponent of which he is acknowledged to be facile princeps) to the charming folksongs of England, Scotland and Ireland; while the best representative specimens of modern English composers are fully represented.

The splendid manliness and earnestness of purpose of this great artist are an important factor in his success, and the name of Watkin Mills will go down to posterity as one of the foremost exponents of vocal art of the twentieth century.

The following are a few English and other press criticisms of Watkin Mills' appearances:

ORATORIOS AND CANTATAS.

"Messiah."—Watkin Mills kindled enthusiasm by means of splendid renderings of "The People That Walked" and "Why Do the Nations," having after the second air to twice acknowledge the applause elicited by a brilliant effort.—London Daily Telegraph.

"Creation."—The effective bass part was finely sung by Watkin Mills.—London Times.

Berlioz's "Faust."—Mephistopheles found an excellent representative in Watkin Mills, who scored point after point, and had to accord an encore for the "Serenade."—London Daily Telegraph.

"Golden Legend."—The declamatory music of Lucifer could not have been sung with more appropriateness of emphasis than by Watkin Mills.—London Daily Chronicle.

"Samson and Dalilah."—Watkin Mills as the representative of Dagon's High Priest delivered the dramatic passages falling to his share with fine effect.—London Daily Telegraph.

Dvorák's "Stabat Mater."—Watkin Mills made a deep impression by his grand singing of the bass solos, the most impressive parts of the work.—MUSICAL COURIER.

"Elijah."—Watkin Mills, who was in very fine voice, has rarely, if ever, done such justice to the music of the title part.—Manchester Guardian.

"Elijah."—The part of the Prophet was superbly represented by Watkin Mills.—Bristol Times.

"St. Matthew's Passion."—Watkin Mills deserves unstinted praise for a thoroughly and characteristically perfect account of the musical setting assigned to our Lord. Watkin Mills is probably unequalled as an oratorio singer, and last night he justified his claim to such a position.—Glasgow (Scotland) Daily Record.

"Messiah."—Of the soloists Watkin Mills most thoroughly realized the spirit of Handelian music. "Sound as a bell" is the epithet that describes his voice, "firm as a rock" that which is most applicable to his singing of the rapid divisions in such an air as "Why Do the Nations?" He sang it with a manly vigor that deserved the roar of applause with which it was received.—Yorkshire Post.

"Messiah."—Watkin Mills, that greatest of all Handelian basses, has accomplished some fine performances in oratorio in this city in the years that have passed, but it is questionable whether he has ever achieved a greater triumph than that which attended his efforts last night. Mr. Mills was cheered time after time for his masterly contributions to a record performance.—Nottingham Daily

Festival, December, 1903.

NORWICH MUSIC FESTIVAL, DECEMBER, 1903.

"Acis and Galatea."—Watkin Mills interpreted the air "O Rudder than the Cherry" and the preceding recitative as only that popular vocalist can. Throughout the performance he did not allow his audience to overlook the fact that as an interpreter of Handel's music he is without equal. At the conclusion of the above mentioned solo he received a perfect ovation from both audience and choir, the final bars of the instrumental accompaniment to this number being entirely lost by the liberal applause bestowed upon the vocalist by the enraptured audience.—Norwich (England) Gazette, December, 1903.

"Acis and Galatea."—The hit of the evening was made by Watkin Mills, who treated his hearers to a grand rendering of "O Rudder than the Cherry." The favorite air was sung without a glance at the music, and Mr. Mills evidently enjoyed his task as much as his audience appreciated its masterly achievement.—Norwich (England) Daily Press, December 4, 1903.

SOME AMERICAN AND CANADIAN PRESS NOTICES—BALLADS AND SONGS.

His interpretation still appeals to one with the same perfection. In a word, Mr. Mills' rendering of his program was the soul of music.—Halifax Recorder.

The charm of Mr. Mills' fine voice fairly filled the audience with delight last night.—Quebec Telegraph.

Watkin Mills has a splendid voice, rich and powerful in quality, firm in timbre and of wonderful compass.—Montreal Witness.

Watkin Mills is one of the world's greatest bassos, and his recital last night was a universal and remarkable one.—Dayton (Ohio) Press.

Watkin Mills is now acknowledged to be the leading English basso of the day. The quality of his voice is magnificent, and his tone productions are perfect.—Brantford Courier.

Watkin Mills last night fulfilled highest expectations, and widened the circle of his admirers in this city.—Winnipeg Free Press.

The fame of Watkin Mills is not local, but national, and last night all were charmed by his magnetic singing.—Vancouver (B. C.) Province.

Watkin Mills was in excellent form, spirits and voice, and swayed the large audience in Massey Hall as he willed, and last night added honors to those already thick upon him.—Toronto (Ont.) World.

Mr. Watkin Mills' entire American and Australian tour is under the sole direction of W. Spencer Jones, 35 Walker avenue, Toronto, Canada.

Hawaiian Music.

IN Honolulu an orchestra has been organized in which the ancient native instruments will be united with the modern orchestral ones. The orchestra will play national Hawaiian music. Among the instruments mentioned as having a part in the organization are the ahu or nose flute, with a compass of less than an octave; the ukele, formed by a bow stretched with horsehair, and the kili, made of a cocoanut shell.

At the Francis Walker Studios.

ON the evening of December 21 a recital was given by pupils of Francis Walker, Madame Delhaze-Wickes and Alfred Donaldson Wickes, with a fine program. The piano and violin work was excellent and showed the ability of the well known instructors.

The Walker students who appeared were fully prepared in the numbers assigned to them. Miss Rouse, who is from Colorado Springs, needs only the continuance of her study and occasional practice before audiences to give her a high place among coloratura sopranos, for she has a voice of much beauty and unusual extent. Miss Christensen is a Danish girl of fifteen, who began lessons with Mr. Walker last spring, and has a rich mezzo soprano with a fullness of tone that promises remarkable results. Edward W. Cahill's warm, powerful baritone was heard to advantage in the Luzzi "Ave Maria," superbly sung. The entire program of the recital was as follows:

Trio	Gade
Madame Delhaze-Wickes, Miss Pearson, Mr. Kefer.	
Violin solo, Serenade	Eulenstein
Master Donald Townsend.	
Song, Bird of Love	Lemmens
Miss Grace Christensen.	
Violin solos—	
Adagio	Tartini
Gavotte	Bach
Song, Ave Maria	Luzzi
Edward W. Cahill.	
Violin solo, Scène de Ballet	De Beriot
Miss Wren Pearson.	
Piano solo, Polka de Concert	E. Devin
(Dedicated to Senator Clark.)	
Miss Emma Devine.	
Song, Flower of the Alps	Wekerlin
Miss Fannie Rouse.	
Piano solos—	
Prelude	Chopin
Etude	Chopin
Violin solo, Sonate	Handel
Miss Lola Powell.	
Piano solo, Polonaise	Liszt
Miss Gertrude Von Betz.	

Romeo Frick, Baritone.

ROMEO FRICK, baritone, and member of the faculty of the Cincinnati Conservatory of Music, has been enjoying a most successful concert tour, and wherever he appeared his artistic equipment has been widely recognized and appreciated. Recently he gave the opening recital for the Indianapolis Ladies' Matinee Musicale, the occasion being President's Day, and sang a full program of fifteen numbers. The Indianapolis News wrote concerning him: "Romeo Frick, the Cincinnati baritone, opened the season yesterday, President's Day of the Ladies' Matinee Musicale, giving a recital of fifteen numbers. He has a voice of fine quality, and won the highest praise from the large audience." The Indianapolis Journal wrote: "The Ladies' Matinee Musicale opened its season yesterday, President's Day, with a vocal recital and reception. The soloist was Romeo Frick, baritone, of Cincinnati, a singer who will no doubt reach a high mark among artists. His voice is one of rare quality, having depth and strength."

Mr. Frick will give recitals this month in Owensboro and Henderson, Ky., also in Princeton and Mt. Vernon, Ind. He is arranging a recital trip, taking in the principal cities of the South from Nashville to Mobile, making a specialty of recitals for ladies' musical clubs.

Philharmonic Concerts.

THE next two concerts of the New York Philharmonic Society will take place at Carnegie Hall on Friday afternoon and Saturday evening. The program is made up of Tchaikowsky's Symphony, No. 5, in E minor; Weber's "Freischütz" overture, Rimsky-Korsakoff's "Capriccio Espagnole" and Saint-Saëns' B minor Violin Concerto. The conductor will be Henry J. Wood, and the soloist Maud Powell.

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BOSTON, MASS., January 2, 1904.

THE Schuecker Trio, composed of Heinrich Schuecker, harp; Jacques Hoffmann, violin; Carl Barth, 'cello, recently gave a very successful concert at Williams College, Williamstown. The program was:

Trio, <i>Fairy Legend</i>	Oberthür
Harp solo, <i>Fantaisie</i> , op. 95.....	Saint-Saëns
Violin solo, <i>Ballade and Polonaise</i>	Vieuxtemps
Cello solo—	
Melodie.....	Rubinstein
Tarantella.....	Popper
Harp solos—	
Romance.....	Godefroid
Spring Song.....	Gounod
Trios—	
Serenade.....	Oelschlegel
Nocturne.....	Doppler

The following week Mr. Schuecker played at the Unitarian Church, Belmont, and at a concert of the Lowell Orchestra Society.

A concert by T. Handasyd Cabot, violoncellist, and George Copeland, Jr., pianist, will take place in Steinert Hall on Friday afternoon, January 15, at 3 o'clock.

A recital by C. A. Randegger will be given at Steinert Hall, January 26.

The program of Carl Faehlen's third piano recital, at Huntington Chambers Hall, on Wednesday evening, January 27, will be Overture from the Twenty-ninth Church Cantata (transcribed by Saint-Saëns), Bach; Sarabande from the Fourth English Suite, Bach; Bourrée from the Second Violin Sonata (transcribed by Saint-Saëns), Bach; "Auf dem Wasser zu Singen," Schubert; "Du Bist Die Ruh" (transcribed by Liszt), Schubert; Grand Sonata, op. 106, Beethoven.

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The song recital to be given by David Bispham at Jordan Hall on the evening of Tuesday, January 19, will be Mr. Bispham's only recital in Boston this season.

The first concert of the Boston Orchestral Club, George Longy conductor, will be on Tuesday evening in Jordan Hall, and the program will be of interest. Vincent d'Indy's new chorale and variations for saxophone and orchestra, composed expressly for Mrs. Richard J. Hall, of this city, and dedicated to her, will be performed for the first time. Mrs. Hall will play the saxophone part, and in the spring she will introduce the work in Paris at a concert conducted by the composer.

The illustrated lectures upon the "Parsifal," to be given by Mrs. Helen Rhodes at Jordan Hall, are appointed for the afternoons of February 10 and 13.

The Hoffman String Quartet will make its second appearance the present season on the evening of the 21st inst. at Potter Hall.

The program of the second of the concerts by the Longy Club at Potter Hall on the evening of the 25th inst. will be of interest.

Mr. Lang is arranging, with a special choir of forty, for a series of musical services at King's Chapel, on Sunday afternoons, beginning January 10. Some of the works to be given are Berlioz's "Infancy of Christ," Mendelssohn's "Hymn of Praise," Gounod's "Redemption" and the St. Cecilia Mass, Dvorák's "Stabat Mater," a set of Russian church anthems, Verdi's "Te Deum," Saint-Saëns' "Noël" and a mass for male voices.

Arthur P. Schmidt has just published "Mountain Scenes for the Piano," by Charles Dennée.

The program for the eleventh rehearsal and concert of the Symphony Orchestra, Friday afternoon, January 8, Saturday evening, January 9:

Overture, *Les Barbares* (first time)..... Saint-Saëns
Concerto for Piano in F minor..... Henselt
Poème Symphonique, *Le Chasseur Maudit*..... César Franck
Symphony No. 3, in A minor (Scotch)..... Mendelssohn
Soloist, F. Busoni.

Music for the Week.

Monday—Jordan Hall, 8 p. m. First concert of the Verdi Orchestral Club, John M. Flockton, conductor.

Tuesday—Jordan Hall, 8:15 p. m. First concert of the Boston Orchestral Club, Georges Longy, conductor.

Wednesday—Jordan Hall, 8 p. m. Second concert of the Apollo Club, Mr. Mollenhauer, conductor, Timothee

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THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1241.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 6, 1904.

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France	81.25 fr.	Italy	81.25 fr.
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WITH this number THE MUSICAL COURIER begins its twenty-fifth year.

ON Thursday "Parsifal" had its second production at the Metropolitan Opera House. Two wrongs, or even more, never yet made a right.

CARUSO and Comrie were both reported as having met with cab accidents last week. The wires of the press agents must have become crossed somewhere.

THE music reporter of the New York Sun says: "What the true critic seeks is to make other people think about art." That saves the critic the trouble of doing it.

PRIVATE advices tell of Edouard Grieg's serious illness. His contemplated Christmas visit to Copenhagen had to be given up, and the celebrated composer is under the constant care of a trained nurse.

ONE of the daily papers gives an estimate of a visit to "Parsifal," showing that the outlay for a young man who takes his girl in style is \$32 minimum. If Max goes with Minnie and both keep quiet during the performance, it is both maximum and minimum.

THE star conductors of the Philharmonic have proved so successful that the society has decided to select others for next season. There is a large crop ready, and there are some in this country who would like to have an opportunity to conduct the Philharmonic.

A REVIEWER of "Parsifal," treating of the early life of Wagner, paraphrases as follows: "No musical prophet is without honor, save in his own country." This is a dangerous dictum, as it might lead many persons who are without honor to imagine themselves musical prophets.

HERE is a marvelous discovery made by the music reporter of the New York Tribune: "It is perhaps an evidence of the greatness of 'Parsifal' that it is simplest to the simple and most irritatingly complex to the thoughtful." Later the same luminous writer tells us that he understands perfectly the ethical significance of the "Parsifal" drama. The inference is obvious.

HENRY WOOD, the third of the foreign conductors to come here for the Philharmonic series, arrived in New York December 31, on the Majestic. After a short visit to Boston, Mr. Wood returned to this city on January 3, and began rehearsals with the Philharmonic Orchestra. The concerts are to take place on Friday afternoon, January 8, and Saturday evening, January 9.

THE first number of a new paper published in Vienna is entitled "Musikliterarische Blätter," an organ "for composers, publishers, dealers, conductors and virtuosi, and the musical production of all nations." Incidentally the journal seems to be an advance advertisement of the long promised "Handbook of the Musical Literature of All Ages and Peoples." That work probably is being delayed by the lack of material from North America!

M. RENAUD, the French baritone, who was engaged by the Maurice Grau Opera Company, has sued for \$90,000 damages for breach of contract. He is one of the renowned baritones of the present day, and the point he makes might as well be argued as not. These artists never know where they stand with their contracts made with managers. The managers generally know where they stand, but the artists do not, and the question might as well come before the court and get into some kind of logical frame.





The Pope on Church Music.



AS THE MUSICAL COURIER predicted last summer when it became known that Abbé Perosi and Pope Pius X were fast friends, His Holiness now has issued in the *Osservatore Romano* a note containing rules to be used in the composition and the production of all Catholic church music. The pope is a stanch adherent of the Gregorian chant and condemns most strongly the gradual development of the old liturgic music into compositions fit for concert and opera rather than for the sacred uses of the Church. The Pontiff's attitude is by no means the result of a momentary mood, for eight years ago, when he was Cardinal Sarto and Patriarch of Venice, "he began his efforts to efface from the churches under his jurisdiction every form of music not strictly religious." At that time he spoke of the "irreligious abuses" in Catholic music, and repudiated the "light, trivial, scenic and profane" compositions which still seem to be the order of the day in most of the European and American churches. Some of the specific abuses to which Cardinal Sarto particularly objected were "the alteration of the text of the liturgy to suit the individual fantasy of the composer, the singing of the 'Tantum Ergo' as a cavatina or aria, the use of instruments unsuited to the sacredness of a church, such as trombones and the piano, and the presence of women in the choir."

Pope Pius X has taken a stand which shows him to be a man of extraordinary musical intelligence. In how far he may have been influenced by the Abbé Perosi it is not the purpose of this article to inquire. Nor is the matter of the slightest importance. The fact remains that the Pope has drawn a stern boundary line between real and artificial church music, and therein lies an achievement for which all true music lovers will be profoundly grateful. Pope Pius IX once dreamed of such a radical reform and of stemming the tide that was sweeping away the noble Gregorian song and putting in its place banal compositions ecclesiastical only in name, and impure in harmonization and lascivious in melody. It will be remembered that Pius IX visited Liszt in Rome and called him "my Palestrina." The Hungarian composer wrote some beautiful and exceptionally devotional church music, but for some unexplained reason it did not come into general usage, and Pope Pius IX left his work of reform unfinished. Other efforts and tendencies in the field of ecclesiastical music, both Protestant and Catholic, are also of comparatively recent date, and often have been discussed in these columns. Gounod, Rossini, Rubinstein, Berlioz, Tinel, Perosi, Hartmann, Elgar, and many others of lesser note have all tried their talents at the making of sacred music. Not one of them, however, has excelled even in his moments of real inspiration the simple majesty and deep breathed devotion of Palestrina and his pure Gregorian tunes. Not in nearly nineteen centuries has a substitute been found for the original Catholic church music, and there is at this late day no need to look further. No bridge can bind the concert room and the Church. They are naturally enough separate and distinct entities, and least of all may they be brought together in their music. Pope Pius X is right when he rejects the efforts of even such great men as Beethoven, Haydn, Mozart, Hummel, Schubert, Handel, Mendelssohn, Weber, Cherubini, &c., and in their stead urges a return to the severer style of Gregory, Ambrose, Palestrina, Carissimi, Vittoria, Gabrieli, Di Lasso, Anerio and the others of that early band. There now is in the archives of the Sistine Chapel enough Gregorian music to supply the whole Catholic world with proper material, and it is devoutly to be wished that the Pope will not only advise but will also insist upon its exclusive use.

When interviewed on the subject of the Pontiff's pronouncement, Cardinal Gibbons, of Baltimore, said that he did not expect it to have any radical effect on the music of the Catholic Church in this country. The Cardinal continued:

"His Holiness has referred to the extreme abuse throughout Italy and France. In some of the churches of those countries there is little suggestion of reverence, and the ceremonies are

given an operatic effect. It is this departure from the old custom that His Holiness deplores, and not necessarily the use of modern music. The music of the Church in this country is the Gregorian chant, sweetened by figured music. The Gregorian chant is the official music of the Church, but figured music within bounds is not condemned."

The Protestant hymn book, too, has been the subject of some severe attacks within the past year, and, unless all signs fail, a much needed reform will soon be instituted at an early convention of Protestant ministers.

It will surprise no one conversant with Abbé Perosi's influence at the Vatican, as the director of the Sistine Choir, to hear that he has been commissioned by the Pope to compose a Gregorian Mass for the centenary of St. Gregory the Great next Easter. This mass is to be conducted by the Abbé in the Chapel of St. Gregory, and will be participated in by 500 singers.

THE HIGH SALARY CRIME.

THE Sunday American publishes a full page article on the high salary crime and the success of the opera without the "stars," giving the following list:

SOME OF THE HIGH PRICED STARS NOT "WORKING" THIS YEAR

Mme. Emma Eames.	M. Alvarez.
Mme. Nellie Melba.	Jean de Reszke.
Mme. Lillian Nordica.	Mme. Fritzi Scheff.
Madame Schumann-Heink.	Mme. Suzanne Adams.
M. Van Dyck.	

SOME OF THE LESS EXPENSIVE BUT SATISFACTORY NEW STARS

Mme. Aino Ackté.	Alois Burgstaller.
Edyth Walker.	Franz Naval.
Olive Fremstad.	Miss Delsarte.
Fanchon Thompson.	Francisco Guardabassi.
Enrico Caruso.	Ernst Kraus.
Otto Goritz.	

This is following out the campaign of THE MUSICAL COURIER with reference to New York and America in general. The result of it is obvious. The daily papers have now taken it up, and are welcome to all the credit for the results that come after this. The work has been accomplished.

We wish, however, to state that some of these people are "working." Melba has just finished a concert tour "in America;" Nordica has just been singing in concerts "in America;" Miss Suzanne Adams has just been "in America;" Fritzi Scheff is singing "in America;" Schumann-Heink has made a very remunerative engagement "for America," and is resting in the meantime preparing for it. The three others mentioned—Van Dyck, Alvarez and De Reszke—are tenors. They have been singing now for a long time. They naturally, in the course of events, must be succeeded by younger men, and they cannot reduce their prices at this time even if they continue to be satisfactory for certain roles. The principle of the high priced stars has been recognized now so far as it applies to this country, and the fact is plain that opera can be given without the stars, for THE MUSICAL COURIER has always asserted that the time would come when they could not sing longer because they would be dead, or their voices would be dead. This paper has never blamed them for demanding as much as they could get before their voices died. It is opposed to the policy of continually and repeatedly engaging these old artists over and over again to the disparagement of a system that may be induced for the purpose of enabling Americans to sing. THE MUSICAL COURIER never believed that the Americans were ready to sing, but always asserted that if no opening were offered they would, as a matter of course, never be able to sing. That is the high salary crime: that is all there is to it.

GIACOMO PUCCINI, the composer of "Bohème," "Tosca" and other successful operas, was married last week at Torre del Lago, Italy, to Elvira Bonturi Gemignani, a widow.

THE Germans take everything as the English take their pleasures, very seriously. After bewailing a pretty soubrette's profanation of Rubinstein, the profanation of the Frankfort Opera House has aroused the wrath of the Zeil and all dwellers therein. The **FRANKFURTERS IN A STEW.**

wicked profane of all that Frankfort holds dear, next to the Römer, is Jan Kubelik; he actually was wicked enough to play his violin in the Opera House. An indignant patrician writes:

MR. EDITOR—The fiddler Kubelik will soon play here. I cannot pass over in silence the fact that our opera house has been let for a whole evening to the young artist. I see an infraction of the artistic principle that ought to be imperative, and there is no necessity for our opera to do a concert hall business. Other stages may exhibit "wonderboys" and fashionable virtuosi, but our opera house is one of the first rank.

Another commentator says:

If Kubelik can hire the house for a night, so can other artists, if they can pay the price, and then where are the glories of Frankfort? Stop these innovations at once.

The grievance seems chiefly to lie in the fact that Kubelik had the house to himself and did not play at a symphony concert like other artists. The managers of the Frankfort Opera House are like most managers, and will let the house to any artist rather than have it stand empty. The incident shows, however, in what sort of esteem Europeans hold their opera houses. A little of this spirit in New York would have prevented the "Parsifal" profanation at the Metropolitan.

THE appalling tragedy in Chicago should open the eyes of our local fire department to the dangers that lurk in some of the New York public places of entertainment. A repetition of the awful occurrence is quite possible here, notwithstanding the vigorous assurances of **PERIL IN PUBLIC PLACES.**

the fire authorities. In all instances where the safety of the public is concerned a mite of prevention is worth tons of cure. It seems sad, too—but quite comprehensible—that an American crowd loses its presence of mind at once in the face of the slightest danger. Naturally the individual instinct of self preservation is stronger than the unselfish thought for the welfare of the crowd; but by helping each other in a panic of that kind the individuals of the audience are always safer than by attempting to help themselves. It will be contended that fear and the sight of fire dispel all reason in an imprisoned body of persons; but there is strong evidence to the contrary which comes at this moment from Vlotlavsk, Poland, where the city theatre not long ago was completely destroyed by fire. The official description reads: "The fire broke out during the performance. A bouquet had been flung to an actress, and the stage assistants, in trying to pick it up, upset a table on which a lamp was standing. The petroleum took fire and the flames spread rapidly. The public, alarmed at first, began to struggle for the exits; but the commander of the garrison, who happened to be present, rose in his place, and cried: 'Be seated. There is no danger unless you crowd. Let the women and children pass out first.' The command was executed quickly and with coolness, and the audience left the theatre in a few minutes without any trace of panic. The last spectator had scarcely left the theatre when the central chandelier fell, and with it the roof. The building was completely ruined." The coolness of the audience undoubtedly prevented a frightful catastrophe at Vlotlavsk which might have equaled the Chicago horror of last week. Our Eastern cousins are more animated than we are in gesture, but on the other hand they are much more stolid in the face of danger. At theatre panics a dozen men who would arise and shout fifty or a hundred times: "Stand still. Don't move or you'll be killed!" would do more good

than all the exits in the world. There are enough exits in most of the theatres, but in panics all the people try at the same moment to use all the exits. This is an emergency which no architect is prepared to meet. It is plain, therefore, that half the safety of an audience depends on its coolness and common sense, and that is a good thing for every individual to remember. The Chicago horror has shocked the whole American community inexplicably, and every intelligent effort should be put forth to prevent another such happening.

SOME hitherto unknown letters of Gluck have been discovered in the public archives of Brussels. They are dated 1774 and are addressed to the Count Mercy-Argenteau, the Austrian ambassador at the court of Louis XVI and the friend

NEW LETTERS OF GLUCK. and confidant of Marie Antoinette, who had taken lessons from Gluck in her happy days.

The count wished Gluck to reside in Paris and endeavored to induce him to do so. In the first of the letters the composer replied that he could not live in Paris, keep a carriage for his wife and maintain a respectable house unless he had an assured income of 10 to 12 livres. It is not explicitly stated whether this sum is reckoned daily or weekly, but he offers, if it is assured to him, "firm, sure and independent of any event, to give, unless hindered by sickness, an opera, gratis, every year." He would take upon him the task of advising and guiding young composers who wished to consult him about their work. In the interests of good taste he would undertake the labor of improving the orchestra, he would advise the vocalists and do his utmost that the performances should be the best in Europe. He does not care what title they give him, only he must have the necessary authority to put down abuses which hinder improvements.

A very sensible, businesslike epistle from the Chevalier Gluck! In the next, written five days later, he makes an artful appeal to a little weakness of the illustrious Count Mercy-Argenteau. In those days Rosalie Levasseur was the star of the Paris Opéra and also the acknowledged mistress of the count, and Gluck, after speaking of the establishment of a singing school (for which other arrangements besides those of the theatre were to be made), continues: "I shall begin by giving all my attention to Mlle. Rosalie, and I hope that she will arouse admiration." In conclusion he thanks the count for his kindness and asks permission to tell his friends of his good fortune.

Some business documents, which seem to date from the following year, show that the musician had a good business head. They are indorsed "Pro Memoria." "The Chevalier Gluck has received from the Royal Academy of Music 3,000 livres for his opera 'Iphigenia' and 3,000 livres from the poet. A gratification also has been promised him, which he hopes for, all the more as his journeys to and fro and expenses during his stay in Paris figure up to 6,000 livres at least." Poets must have been cheap or very easily satisfied in those days. In the next article of Gluck's memoranda they are mentioned again. Thus it runs: "It is agreed that he shall get for all operas that he shall compose the sum of 6,000 livres. He undertakes in turn to satisfy the poet. If the poet, however, gives him his poem gratis, he will then demand 6,000 livres for his work and ask nothing for the words. As to the 'Siege of Cythera,' the Royal Academy will take care to satisfy the poet, as it did in the case of the opera 'Orpheus.' In another paragraph he engages to compose three operas, 'Alcestis,' 'Electra,' 'Iphigenia in Tauris,' the latter, of course, a sequel to the 'Iphigenia in Aulis' that had been given in Paris before these letters were written.

Who were the poets to whom Gluck alludes? They seem to have been the song birds who had

their nests at Weimar. In 1776 Gluck lost his beloved niece, and wrote to Wieland for the text of a cantata to enable him to erect a monument to her memory. Wieland replied: "Besides Klopstock, there is only Goethe," and he went to Goethe with Gluck's letter. "Next day," the author of "Oberon" says, "I found him filled with a great idea, which was working in his soul. I saw it arise, and was infinitely rejoiced at its perfect execution. For what is impossible to Goethe?"

Goethe's cantata came to nothing, and although Hermann Grimm suggests that Goethe may have attempted to console the old composer by a resurrection of "Iphigenia in Tauris," yet Gluck's opera was written for a French libretto.

Goethe was always falling in love with some Käthchen, or Aennchen, or Lotte, or Lili, but in 1779 he wrote his own "Iphigenia in Tauris," which he rewrote in verse some seven years later, perhaps inspired by Charlotte von Stein, whom he parted from soon afterward. At all events it had nothing to do with Gluck.

AS was told in the last issue of THE MUSICAL COURIER, the Confederation of Musical Artists in France celebrated the centenary of Berlioz by laying a crown before his statue. Alfred Bruneau pronounced a discourse on the occasion. "O Berlioz," the orator began in poetic

AN ODE TO BERLIOZ. style, "at last thou art triumphant over hate and stupidity, and

at present live a new life of eternal glory. We pray thee to accept our homage. Accept the humble flowers which the artist musicians of France offer to thee in testimony of their lasting admiration and their faithful gratitude! Their admiration is due to thee for the sovereign splendor of thy work, for the heroic pride of thy character, for the superb daring of thy genius! Their gratitude they offer to thee for the joys that thou hast given them."

In a similar elevated strain he concluded: "O Berlioz! thanks for thy having been among us, for having raised over our brows the little baton of command, which in thy firm hand became the mighty arm of revolutions, which here, at this desk where thou art doubly our master, thou seemest ready to grasp once more for new, noble struggles. Thanks for having suppressed the base tasks which then crushed us, for having rendered attractive and consecrated our long daily work. Thanks for having changed musicians into artists! Thanks for having given us faith, force and courage by thy magnificent melodies and sumptuous harmonies! Thanks for having fought the ugly by the beautiful, lies by truth, routine by progress! Lastly, thanks for that thou, a Frenchman, didst add the inestimable treasure of thy poetry, now dark and wild as an unchained hurricane, now calm and enchanting as a spring morning, to the patrimony—never too rich—of fraternal nations!"

GUSTAV KOGEL, the eminent conductor, who sailed for Europe yesterday, sends the following communication to this paper:

HOTEL BELVIDERE, January 3, 1904.

To the Musical Courier:

On the point of sailing for Europe, I feel it incumbent upon me to say a few words in appreciation of the very cordial reception with which I met in America, and I know of no better medium through which to reach the musical public, my personal friends and all the musicians and the critics than through THE MUSICAL COURIER. I have received so many letters of congratulation, so many invitations and so many other flattering tokens of esteem that it is physically impossible for me to acknowledge them all in person. Therefore I crave the hospitality of your columns to thank all my well-wishers and to assure them of the pleasure I find in their honored appreciation. I would thank, too, the splendid Philharmonic Orchestra and its concertmaster, Richard Arnold, for following my slightest wishes so faithfully and so sympathetically, and for accomplishing some of

the best performances which it has ever been my lot to lead. I have conducted many orchestras in all parts of the world, but I have seldom found one as good as the Philharmonic Orchestra of New York. I hope that some day I may again be a guest here, so that I may renew my acquaintance with that admirable organization. I would thank in conclusion all those clubs and all the many charming private hosts and their families who helped to make my stay in New York one of the pleasantest episodes of all my life. Thanking you in advance for devoting your valuable space to this communication, and with many wishes for a happy and prosperous New Year,

Sincerely yours, GUSTAV F. KOGEL.

HENRY T. FINCK tells us in the New York Evening Post that another musical legend has been annihilated. He says:

The story has been told innumerable times how Liszt once received at Weimar a visit from Brahms, who fell asleep while Liszt played him his B minor Sonata, whereat Liszt was so angry that he left the room. There is not a word of truth in this tale, according to Max Kalbeck, who has just brought out the first volume (499 pages, extending to the year 1862) of the first authoritative Brahms biography. Nor is it true that Liszt and Joachim were so much pleased with the compositions of the young Brahms that they recommended him to Schumann. It appears that when Brahms first sent specimens of his work, Schumann returned them with the remark that he had no time to look them over. When he subsequently, after a long silence, wrote an article in which he announced Brahms as the new musical "Messiah," Hans von Bülow wrote: "It is just fifteen years since Schumann spoke in the same way about Sterndale Bennett." Kalbeck's book is extremely conservative. He regards the sonata as the culmination of all possible development of musical form, regardless of the fact that Brahms himself wrote sonatas for the piano only early in his career, and thereafter preferred the shorter forms of the romantic school.

ALL this "Parsifal" poth has stirred up a new interest in Buddhism, and we reprint herewith for the benefit of musicians, as well as for other persons, the essence of the Buddhist doctrines, condensed into ten short precepts. This is the time of year when good resolutions are in order, and the appended list makes an excellent foundation for a new start in 1904:

1. From the meanest insect up to man thou shalt kill no animal whatever.
2. Thou shalt not steal.
3. Thou shalt not commit adultery.
4. Thou shalt speak no word that is false.
5. Thou shalt drink no wine or anything to intoxicate.
6. Thou shalt avoid all anger, hatred and bitter language.
7. Thou shalt not indulge in idle or vain talk.
8. Thou shalt not covet thy neighbor's goods.
9. Thou shalt not harbor pride, envy, revenge or malice, nor desire the death or misfortune of thy neighbor.
10. Thou shalt not follow the doctrines of strange gods.

THE Herald of December 29 contains a letter in which the waste of the public school money is referred to, and, among other things, it asks about the large salaries that are paid to the directors of music for the public schools. Music in the public schools is an absurdity. It should be eliminated altogether. It is a waste of time. Children cannot learn music under such circumstances. How can young children know anything about music at all under a system of instruction which gives them a few minutes a day, or a few hours a month? Absurd! There is something in teaching music in the public school, but not under the present system. The whole scheme should be abolished.

LOUIS C. ELSON, of Boston, has just completed a "History of American Music," which will be published by Macmillans. He has also written a signed article for the Encyclopedia Americana on "Music," this being a kind of condensed history. Mr. Elson is one of the very few authorities of this country on the subject of music.



THE musical year 1903 has gone to make history, and in the ranks of the faithful the custodians are busily recording the changes, the gains and the losses of the latest 365 days. Let us wander over the harvested musical fields of 1903 and inquire for ourselves where the crop has been plentiful, where scarce and where not at all.

The chill blast of Death, though it blew ungenitally, as always, fortunately has spared all the sturdy oaks in the thin forest of our great composers. In Germany, Strauss and Bruch, with but small new output, still tower mightily above their brethren. Young Von Hausegger, who with his "Barbarossa" and "Dionysian" Fantasy started out so boldly after Richard Strauss, now has paused for breath, convinced perhaps that the chase is a hopeless one. Bungert, who was after Wagner's laurels, has almost given up his ambition to found another Bayreuth for the production of his *Odyssey Cycle*. Humperdinck and Schillings content themselves with the making of fairy and folk operas. Pfitzner is not fulfilling the promise of his early chamber music. Blech, Von Chelius, Kienzl and others of the lesser gentry have created some songs but no epochs. In Austria, Goldmark must be considered the greatest composer, although a large and growing clique is booming the bell for Mahler, the director of the Vienna Opera. He has traveled extensively in order to introduce his Gargantuan symphonies; but up to the present moment the public and the critics like his conducting more than his compositions. In Bohemia, Dvorák is the undisputed musical lord, although his muse has not been prolific of late. Italy's composers have established many camps, and each has its ardent followers. The leaders are Franchetti, Boito, Mascagni, Leoncavallo, Puccini, Giordano, Manzoni, Cilea and Orefice. In Switzerland, Hans Huber upholds the traditions, and Dalcroze, of Geneva, is trying to break them. The Russian bear has not growled very formidably since Tchaikovsky died; but occasionally he (the bear) stirs slightly, and then we get symphonies by Rimsky-Korsakoff or Glazounow, an opera by Cui, a concerto by Rachmaninoff, and works in the smaller forms by Arensky, Scriabine, Liapounow, Aleneff, Alphéryky, Kopylow, Antipow, Liadow, Tanaiew and others of the large and growing band. In Scandinavia—and everywhere else—Grieg is holding his own. From Helsingfors came some good orchestral stuff by Sibelius; Stenhammar, of Stockholm, put forth a symphony that is accounted strong; and the Norwegian Sinding whiled away the long Norse winter—he lives in Paris—by revamping his piano concerto and writing an album or two of songs and piano morceaux. Enna is the best man of Denmark. His violin concerto and his operas seem to have discouraged Svendsen (a native of Copenhagen), who is content to let his fame rest on the ubiquitous *Romanza* for violin. Svendsen's symphonies practically have dis-

appeared from European concert programs. Holland is producing good delft and much cheese, but no composers. Belgium sets great hopes in Blockx and his operatic ventures. France has its Saint-Saëns—among the most remarkable of men—its Massenet, melodious and graceful ever, and its energetic younger school in the persons of d'Indy, Debussy and Charpentier. Across the Channel, in grim old Albion, Edward Elgar is the one man of the hour. Discussion is raging over his latest oratorio. That is a sign that "The Apostles" struck deep. The American composer is doing dignified work, but his supreme hour of triumph has not yet come. When it does may there be with us MacDowell, Shelley, Chadwick, Paine, Huss, Foote, Kelley, Parker, Loeffler, Klein and the others of the valiant crew. It is possible but hardly probable that the American Beethoven will come from some of our new possessions. Canada and Australia now are practically independent in everything but their music. They have no composers of their own. Spain's most important contribution toward the world's musical assets is a very superior order of castanets. Turkey and the Far East doubtless have many composers whose fame, large in their own countries, has not yet squeezed through the Bosphorus, and who write many and amazing symphonic poems for reed pipes and tom-toms.

The year 1903 made Saint-Saëns 68 years old, Bruch 65, Strauss 39, Massenet 61, Dvorák 62, Grieg 60, Elgar 46, MacDowell 42, Mascagni 40, Puccini 45, Giordano 34, Franchetti 43, Leoncavallo 45, d'Indy 52, d'Albert 39, Arensky 42, Artchiboucheff 45, Mrs. H. H. A. Beach 36, Bemberg 42, Blockx 52, Boito 61, Brüll 57, Bungert 57, Enna 43, Fauré 58, Foote 50, Glazounow 38, Goldmark 71, Widor 58, Urspruch 53, Tosti 57, Whiting 42, Gernsheim 64, Dubois 66, Draeseke 68, Chaminade 42, Tiné 49, Tanaiew 47, German 41, De Koven 44, Svendsen 63, Charpentier 43, Dudley Buck 64, Cui 68, Sousa 47, Chadwick 40, Carré 51, Sjögren 50, Sinding 47, Coleridge-Taylor 28, Cowen 51, Shelley 45, Sgambati 60, Seeling 41, Rimsky-Korsakoff 59, Rheinberger 66, Scriabine 31, Rachmaninoff 30, Hamerik 60, Hegar 62, Reinecke 79, Schytte 53, Schütt 47, Hildach 54, Hubay 45, Huber 51, Saar 35, P. Scharwenka 56, X. Scharwenka 53, Humperdinck 49, Huss 41, Jadassohn 72, Kelley 46, Kienzl 46, Klein 45, Kopylow 49, Prout 68, Perosi 31, Pierné 40, Paine 64, Liadow 48, Loeffler 42, MacCunn 35, Mackenzie 56, Mahler 43, Marchetti 68, Martucci 47, Messager 48, Meyer-Helmund 42, Moszkowski 49, Nicodé 50.

For the reproductive artists and other musical persons Time marked the following notches during the year 1903: Joachim 72, Marie Krebs 52, Kogel 54, Pachmann 55, Lamond 35, Kullak 61, Pugno 51, Ondricek 44, Musin 49, Garcia 98, Siegfried Wagner 34, Hegner 27, Rivé-King 46, Malten 48, Joseffy 50, Philipp 40, Manns 78, Marchesi 77, Popper 58, Carreño 50, Albani 51, Sims Reeves 85, Janischowsky 44, Patti 60, Hey 71, Marsick 55, Brodsky 52, Jean de Reszké 51, Edouard de Reszké 48, Diemer 60, Nikisch 48, Barth 56, Sembrich 45, Josef Hoffmann 26, Richard Hoffmann 72, Klindworth 73, Lady Hallé 64, Nevada 43, Colonne 65, Burmeister 43, Busoni 37, Auer 58, Rudorff 63, Paur 48, Lilli Lehmann 55, Nordica 44, Rosenthal 41, Hartmann 21, Reisenauer 40, Lucca 62, Melba 38, Eames 36, Menter 62, Sieveking 36, Lichtenberg 42, Sarasate 59, Paderewski 44, Mottl 47, Planté 64, Mason 74, Nilsson 60, Hans Richter 60, Gerster 46, Bloomfield Zeisler 37, Gericke 58, Sapellnikoff 35, Petschnikoff 30, Jonas

M. A. GIRAUDET

WM. L. WHITNEY
International Opera School
FLORENCE, BOSTON, PARIS,
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35, Kleeberg 37, Perabo 58, Lambert 41, Szumowska 35, Halir 44, Saléza 36, Sauer 41, Sauret 51, Scalchi 53, Clarence Eddy 52, Philip Hale 49, Hanslick 78, Finck 49, Kobbé 46, Fuller Maitland 47, Essipoff 52, Friedheim 44, Schumann-Heink 42, Schradieck 57, Ysaye 45, Sherwood 49, Godowsky 33, Zichy 54, Theodore Thomas 68, Guilmant 66, De Lussan 40, Tua 36, Wilhelmj 58, Stavenhagen 41, Weingartner 40, Van Dyck 42, Chevillard 44, H. H. Wetzler 33, Siloti 40, Van der Stucken 45, Slivinski 38 and Gruenfeld 51.

The important musical deaths of the year were those of Planquette, Holmès, Hugo Wolf, Ardit, Lucas, Kirchner, Joncieries and Zumpe.

One of the leading musical events of 1903 was the centenary of Berlioz's birth on December 11. Almost everywhere special performances and "festivals" of his music were held. In Grenoble and in Paris Berlioz monuments were unveiled. In 1903, too, Berlin erected a Wagner statue and held a more or less successful Wagner celebration. Stuttgart honored Liszt in like manner. Paris built a monument to the memory of Garnier, the Opéra architect; Robert Franz was perpetuated in bronze at Halle, and Rubinstein in marble at St. Petersburg. London erected no statues, but honored the living by holding a Strauss festival and producing Colin McAlpin's prize opera, "The Cross and the Crescent," at Covent Garden (Moody Manners Opera Company). The Bohemians distinguished themselves principally by sending forth no new violin prodigy. In Prague there was held a cycle of Czech operas (by Smetana, Dvorák, &c.), and the première of d'Albert's "Tiefland." In Brussels d'Indy was safely delivered of his new opera, "L'Etranger." The other most successful operas abroad (some of them not new) were: "Chopin," "Pelleas et Melisande," "Bohème," "Germania," "Paillasse," "André Chenier," "Adrienne Lecouvreur," "Tosca," "Giocanda," "Fedor" and "Louise." Richard Wagner made great inroads in operatic Italy, and his son Siegfried finished a work named "Der Kobold," soon to be produced in Hamburg. Goldmark's "Götz von Berlichingen" first saw the light of day at Budapest, and in Vienna the indefatigable Leschetizky presented Miecio Horszowski, the newest piano infant. In Belgium there was an exchange of violinists. César Thomson left the Brussels Conservatoire and Ovide Musin left Chicago and went to live in Liège. In Berlin Rosa Sucher made her farewell operatic appearance. In Paris Raoul Gunsbourg produced his stage version of Berlioz's "Damnation of Faust," and the Grand Opéra gave its 1,000th performance of Meyerbeer's "Huguenots." Diémer played a new piano concerto by Massenet, and Kreisler publicly baptized (in London) a new violin concerto by d'Erlanger. The Berlin Singakademie celebrated the seventy-fifth anniversary of its existence. The Queen's Hall Orchestra, of London, passed into the control of a syndicate. In Paris Calvé appeared in Reynaldo Hahn's "La Carmélite." In the same city Schumann's "Manfred" music was introduced as a novelty. At the Lamoureux concerts there was a chronological cycle of the Beethoven symphonies. In Spain and South America Harold Bauer played the piano with success. Godowsky did the same thing in Turkey, and Rosenthal in Russia. The St. Petersburg Philharmonic Society celebrated the tenth anniversary of its existence by engaging Nikisch for a special concert. Count Hochberg left the Berlin Opera and was succeeded by Baron von Hülsen. In Vienna the Beethoven "Schwarzspanier" house was destroyed. Fanny Bloomfield

Zeisler was the heroine of a "riot" at a Paris afternoon concert. Franz von Vecsey, ten years old, conquered Berlin and Vienna with his violin playing. The Kaim Orchestra, of Munich, celebrated the tenth anniversary of its existence. Munich, after holding its usual Wagner festival, made up its differences with Bayreuth. Mottl was chosen as the successor to Zumpe, the late director at the Munich Opera. Woman demonstrated her advance in music by winning three out of the five annual prizes offered by the Paris Conservatoire. Elgar's "Apostles" made its débüt in Manchester. Paur conducted a concert in Berlin.



In the United States the most important musical happening of the year was the "Parsifal" production, and, like another Mont Pelée, it will fill the air with dust for some time to come. Maurice Grau retired from the management of the Metropolitan Opera House and Heinrich Conried was elected as his successor. He opened his season with "Rigoletto," sung by Caruso and Sembrich. Other principals of the new Metropolitan Opera House cast are Messrs. Kraus, Naval, Dippel, Burgstaller, Bars, Reiss, Mesdames Calvé, Bauermeister, Ternina, Gadski, Marion Weed, Acté, Seygard, Kronold, Liebling, Thompson, Schaffer, Heidelbach, von Possart, Edythe Walker, Homer, Jacoby, Fremstad, Van Dresser, Bouton, Messrs. Van Rooy, Campanari, Scotti, Dufrière, Goritz, Mühlmann, Rossi, Plançon, Blass and Journet.

There have been symphony concerts in New York, Boston, Chicago, Cincinnati, Washington, Pittsburg, St. Louis, Philadelphia, San Francisco, Milwaukee, Kansas City, Cleveland and many other cities. Important orchestral novelties were produced by most of the representative leaders—Thomas, Gericke, Wetzler, Scheel, De Koven, Van der Stucken, etc. The Philadelphia Orchestra gave a Beethoven cycle. The San Francisco Symphony Orchestra was incorporated and is now on a "permanent" basis, with Scheel as the leader. The New York Philharmonic Society departed from its customary plan of electing a single conductor and engaged from abroad Colonne, Kogel, Wood, Safonoff, Weingartner and Richard Strauss. Throughout the country there were held an almost countless number of music festivals, music conventions, music club meetings and concerts, and recitals by professionals and amateurs.

In New York city there were many hundred concerts given by the Philharmonic Society, the Wetzler Orchestra, New York Symphony Orchestra, People's Symphony Orchestra, Young People's Symphony, Oratorio Society, Boston Symphony Orchestra, Musical Art Society, Philadelphia Orchestra, Kaltenborn Orchestra, Duss Orchestra, Metropolitan Opera House (on Sundays), Kneisel Quartet (which resigned from the Boston Symphony Orchestra), Arnold Sextet, Dannreuther Quartet, Haarlem Philharmonic Society, Woman's String Orchestra, Mannes Quartet, Mendelssohn Trio, Apollo Club, Rubinstein Club, Morgan Quartet, Manuscript Society, Severn Trio, Kaltenborn Quartet, People's Choral Union, Arion Society and Liederkranz Society.

In New York "Der Wald" was produced, and Elgar's "Gerontius." At the Boston Symphony concerts we heard Glazounow's Fourth Symphony and Loeffler's two orchestral pieces based on French poems. Von Gaertner, of Philadelphia, introduced himself here as a symphonic composer of exceptional gifts. The Bostonians celebrated the twenty-fifth anniversary of their existence, organized themselves into a stock company, and chose Loudon G. Charlton as their manager. The Aeolian Company

bought the Weber piano. THE MUSICAL COURIER brought out its 1,200th number. Daniel Frohman was elected president and manager of the incorporated New York Symphony Orchestra, and at Daly's Theatre gave us "The Three Little Maids," one of the cleanest musical comedies that Broadway has seen for many a day. Reginald de Koven's "Red Feather" made a hit and is generally regarded as his best work. William C. Carl gave his 100th free organ recital.

In Chicago Sauret joined the Ziegfeld teaching force. In Bethlehem another successful Bach festival was held. In Boston, Brooklyn, New York and other large American cities the Savage Company gave excellent opera performances in English at popular prices. Sousa made a profitable American tour and another in Europe, embracing thirteen countries. Weber's Band was received with favor in the West and South, and Creatore is still a favorite in many places.

Among the many artists who appeared in concert in this country during the year 1903 were Thibaud, Hugo Herrmann, Edwin Grasse, Maurice Kaufmann, Katherine Heyman, Aus der Ohe, Hambourg, Gabrilowitsch, Burmeister, Malek, Gregory Hast, Henry Holden Huss, MacDowell, Kogel, Mottl, Colonne, Hertz, Bullerjahn, Schumann-Heink, Sembrich, Frieda Siemens, Hochmann, Mary Münchhoff, Roger-Miclos, Katherine Fisk, Francis Rogers, Watkin-Mills, George Hamlin, Jennie Osborne, Josephy, Alice Esty, Bispham, Nordica, Edouard de Reszké, Rosa Zamels, Vera Margolies, Melba, Charlotte Maconda, Herbert Witherspoon, Shanna Cumming, Lillian Blauvelt, Kocian, Ruby Shotwell-Piper, Ruegger, Suzanne Adams, Ada Crossley, Patti, Maud MacCarthy, de Lussan, Alma Powell, Pirani, Jeannette Durno, Jessie Shay, Elodie Doltmetsch, Florence Terrel, Augusta Cottlow, Fanny Bloomfield-Zeisler, David Baxter, Kirk Towns, Rudolph Ganz, Theodore Spiering, Szumowska, Hadden-Alexander, Augusta Zuckermann, Michael Banner, Heinrich Gebhard, Bauer, Devoll and Isham, William C. Carl, Lamond, Winkler, Sara Anderson, Joseph Baerstein, Mary Louise Clary, Rudolph Krasselt, Fernandez Arbos and Elsa Breidt. Were it not for lack of space, this list could be carried on very much farther.

The necrological report—always a sad necessity in yearly reviews—is as follows :

Mary Robb Mapleson.	Eugene Weiner.
Manuela Agramonte.	Thomas Ryan.
Alfred Blume.	Mary Snow.
Cornelia Lathrop Burdette.	Johanna Reidenbach.
Robert Planquette.	Hillary Bell.
Augusta Holmès.	Charles N. Allen.
Henry Hahn.	Francis M. Scala.
Meyer Lutz.	Luigi Ardit.
William Paull.	Sibyl Sanderson.
Frederick E. Kitziger.	Augusto Bendelari.
Max Julius Scherhey.	Eduard Rappoldi.
Joseph Parry.	Theodor Reichmann.
Frederick Gruetzmacher.	Frank Henry Clarke.
Hugo Wolf.	Arthur Prince Stocker.
Clara Norton Fuller.	Franz Remmertz.
Charles Lanzer.	Joseph Schultz.
Giuseppe Cremonini.	Dan Godfrey.
Leo Springer.	Minnie Cortese Kraft.
Alfred James Hipkins.	Pierre A. Rivarde.
Carlyle Petersilea.	Emile Sarosa.
Malvine Schnorr von Carolsfeld.	Louise Greser Saenger.
James Burton Pond.	Joseph Lawson Wetmore.
Bessie Cary.	Julius H. Amme.
Rosine Stolz.	Anton Rueckauf.
James Moore.	Enrico Bevignani.
Paul Gabel.	Leontina Dassi-Fizziri.
Josephine Hutet Pillichody.	Hermann Zunpe.
Stanley Lucas.	Henrietta Simon-Corradi.
Charles Mollenhauer.	Oliver Campbell Cooper.
Edith Tuttle.	Frederick Clifton.
	Mark Smith.

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SEMI-ANNUAL ENTRANCE EXAMINATIONS:
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ALL OTHER ORCHESTRAL INSTRUMENTS, January 4
(Monday), 10 a. m. to 12 m., 2 to 4 and 8 to 9 p. m.

Grace Golden.
Henrietta Staub Kitchell.
Carl Kaltenborn.
John Ellsler.
August Labitzky.
Marie Geistinger.
William Courtney.
Theresa Vaughn.
Peter A. Schnecker.
Henry Distin.
George Rode.
Martha Sauer.
Julius Rohe.
Aime Charles Bertrand.
Isaac Reingold.
F. N. R. Martinez.
Jules Levy.
Charles Dupee Blake.
Joseph Sittard.
Frederic Grant Gleason.
Mrs. Amos Harryman.
Rudolph A. Mayer.
Solomon Loeb.

Samuel A. Ward.
Susie Louise Tucker.
Theodor Kirchner.
Dr. Robert Papperitz.
Sir Herbert Stanley Oakley.
Anna M. Young.
Henry Edwin Willoges.
Felix de Joncieres.
Alexander Messinger.
Gomer Thomas.
Maurice Rollinat.
Jesus Monastero.
Hart Pease Danks.
Enoch Yerkey.
George Simpson.
Heinrich Salmon.
Henri Appy.
George G. Nachman.
Morris Cottlow.
Emma J. Utter.
Joseph Oscar Harrison.
Edmond Massen Freete.
Lillian Abano.

Now we are all well off on the scramble through the year 1904, and may Beelzebub tread on the heels of the hindmost.

LEONARD LIEBLING.

Dahm-Petersen's Recital.

ADOLF DAHM-PETERSEN, the baritone, will give the third of his series of lecture song recitals Wednesday, January 6, at Assembly Hall. His program will be as follows:

A Little Song, op. 49, No. 9.....	Bungert
Wenn ich wüsste, op. 19, No. 5.....	Bungert
Weisst du noch, op. 19, No. 3.....	Bungert
Montrepous, op. 37, No. 5.....	Bungert
Segen der Schönheit, op. 8, No. 3.....	Bungert
Reinigung, op. 12, No. 2.....	Bungert
The Dying Child, op. 26, No. 2.....	Von Fielitz
'Twas May, op. 6, No. 1.....	Von Fielitz
I Cannot Tell Why, op. 20, No. 2.....	Von Fielitz
Violets Everywhere, op. 20, No. 1.....	Von Fielitz
Yea, Thou Art Wretched, op. 10, No. 2.....	Von Fielitz
From Eliland.....	Von Fielitz
Silent Woe, op. 9, No. 1.....	
Frauenwörth, op. 9, No. 2.....	
Roses, op. 9, No. 3.....	
Secret Greetings, op. 9, No. 4.....	
On the Shore, op. 9, No. 5.....	
Child Voices, op. 9, No. 6.....	
Moonlight Night, op. 9, No. 7.....	
Dreams, op. 9, No. 8.....	
Anathema, op. 9, No. 9.....	
Resignation, op. 9, No. 10.....	

Miss Burt's Midwinter Class.

MISS MARY FIDELIA BURT, 1202 Carnegie Hall, will open her midwinter sight singing and ear training class at her studio Wednesday, January 13, at 3:30 p. m. The class will meet Wednesdays and Saturdays throughout the season.

Miss Burt's classes number among the members pupils sent by the foremost teachers in New York. A course with Miss Burt insures soloist or paying choir position, according to the development of the pupils vocally.

Miss Burt's method, which can teach ordinary children to read most difficult opera at sight, has the endorsement of the leading composers, organists and teachers of the country. They have taken pleasure in putting the pupils to the most difficult tests and have found the results sure in each individual case.

A. Y. Cornell, Tenor.

MR. CORNELL sang recently in Springfield, Mass., and the appended is from the Republican of that city: "Mr. Cornell made a thoroughly agreeable impression. His voice is pure and of the true tenor quality; he sings with style and delightful purity of intonation."

Mr. Cornell will sing the present month in Springfield, Northampton and Westfield, Mass.; Parkersburg, Wheeling and Buchanan, W. Va. A large New York engagement is also pending.

That Ox.

BOSTON, Mass., December 28, 1903.

To the Editor of *The Musical Courier*:

YOUR masterly presentation of the issue involved, from the standpoint of the "Union" musician, in your recent editorial on "The Musical Union," with the slurring comments of the so called "critics" in your city, who seem to be quite unable to grasp the situation or to realize its vital importance to the "rank and file" of the orchestral musicians in the country, together with the reported remarks of Mr. Higginson, the founder and supporter of the Boston Symphony Orchestra, make it an opportune time to again address you in regard to the orchestral situation in Boston, especially in the Boston Symphony Orchestra.

Some of your New York "critics" seem to insist on putting a "halo" around the heads of all musicians connected with the noted Boston Symphony Orchestra, and Mr. Higginson would have us believe that he pays such high salaries that his "artists" are independent of all other musical organizations, and also that the effort to "unionize" the orchestra is caused by a spirit of jealousy on the part of those not lucky enough to be engaged therein. This is simply begging the question. The real question to be decided is whether or not it will be to the advantage of the members of the Boston Symphony Orchestra to join the great body of players called the American Federation of Musicians. It may be stated incidentally that this question has been answered in the affirmative by all the great orchestras in the country outside of Boston. In order thoroughly to understand the situation it will be necessary to throw a little light on the terms of the contracts Mr. Higginson has with his men. It can be truly stated that the average salary paid by him is \$35 per week. In some cases it runs as low as \$25 and then again as high as \$50. A very few "star" artists get more than \$50; but \$35 is the average for the concert season of 29 weeks, after which the so called "Promenades" begin, for which most of the players have to play for \$21 a week for eight (8) weeks. For the last 8 weeks only about 50 men are engaged, thus leaving about 40 men, or almost half the orchestra, with nothing to do.

It will therefore be seen that fully half the orchestra do not earn more than \$1,100 per year by their work therein. Is that enough to enable them to live a life of idleness the remaining five months in the year and to support families and lay by money for the future as Mr. Higginson has often counseled them to do? They say no and fully three-quarters of them are constantly engaged summer and winter in all kinds of outside business, and the experience of past years has proved that they are not able with all their ability and prestige to command any higher salary than the ordinary player outside the orchestra, although they do get the preference in many cases. The other musicians, who must live and have not been drawing a good salary for fifty weeks, during the winter compete for the business at a lower rate, and sometimes get it, but more often the Symphony men come down on their terms and take the business, and from year to year the salaries paid get beautifully less. It simply means that when

Symphony men accept such work as can be done by the ordinary musician he is ranked and paid as such no matter what his ability is. It may seem a strong statement to say that three-quarters of the celebrated Boston Symphony Orchestra are engaged in most ordinary orchestral work, when not playing in Symphony concerts, so to illustrate let the following names be taken at random from the roster of the Boston Symphony Orchestra with the engagements filled the past summer:

Mr. Hoffmann.....	Hotel, White Mountains.
D. Kuntz.....	Hotel, Poland Springs, Me.
Max Zach.....	Hotel, Beach Bluff, Mass.
F. Mahn.....	Hotel, Swampscott, Mass.
G. Strube.....	Hotel, White Mountains.
A. Mouldauer.....	Hotel, White Mountains.
E. B. Marble.....	Hotel, White Mountains.
A. Kuntz.....	Hotel, Rockland, Me.
Mr. Swornbourne.....	Hotel, Newcastle, N. H.
Mr. Rissland.....	Hotel, Bar Harbor, Me.
Mr. Akeroyd.....	Hotel, Moosehead Lake, Me.
Mr. Barreuther.....	United States Hotel, Saratoga.
Mr. Kurth.....	Hotel, Saratoga, N. Y.

Most of the above were at the head of small orchestras, composed in whole or in part of Symphony players and the list will show the large number of Symphony men that are glad to accept the ordinary orchestral engagement, and in doing so are obliged to accept a low salary to get it. Is it not, then, of importance to them to join a movement which has as one of its objects to establish a higher rate of wages for such work and to compel the less talented musicians to live up to that standard? The Union does not attempt to do more than to fix a minimum rate, below which no musician can go, but below which many Symphony men do go and are obliged to go in order to get business under present conditions.

As a matter of fact, the great majority of the Boston Symphony players would gladly join in the movement today if Mr. Higginson would give his consent, and those that are already members are fully aware of the benefit of membership and would only withdraw at the order of Mr. Higginson. Is it not strange that Mr. Higginson would not advise his orchestra to become part of this great body of men which now includes all the great orchestras of the country (except the Boston Symphony Orchestra), and including in its membership the honored names of Theodore Thomas, Frank Van der Stucken, Duss, Fritz Scheel and Walter Damrosch, not to mention John Philip Sousa and other bandmasters? Why, Mr. Editor, the Boston Symphony Orchestra has not been able to avoid starting what is to all intents and purposes a "Union" this very season in the midst of itself. The Boston Symphony Orchestra is just as much the "hotbed" of intrigues and musical politics as your Metropolitan Opera Orchestra. The following names of members in the orchestra are, to say the least, suggestive: Adamowski brothers, Kuntz brothers, Keller brothers, Fiedler brothers, Maquarre brothers, and in the past the Little and Kneisel brothers. The spirit of "graft" invaded the orchestra to such an extent that the orchestra as a body (or "Union" if you prefer) had to protect themselves and appointed a committee (or board of directors) to take charge of all outside business and

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see that it was handled fairly and honestly. It is interesting to note that they were forced to do so to protect themselves from "graft" and unfair competition right in the orchestra itself. The following examples will illustrate: A member of the orchestra took a contract to supply a number of men for an oratorio concert in Brockton, Mass., at a certain price, and later on when the next concert was near at hand another member of the orchestra wrote a letter to the committee in charge offering to supply Boston Symphony men for \$2 per man cheaper.

Another case that is talked of: A number of men are sent to Springfield, Mass., for two chamber concerts, for which the price paid was \$30 each man, but the men received only \$24 and a commission was taken out of the latter sum.

Two years ago a number of men under Mr. Zach played a summer engagement at Hotel Preston, Beach Bluff, Mass., for which they were promised the sum of \$16 per week, but all the season 3 per cent. was taken out of the weekly salary as a commission due a prominent member of the management for getting them the engagement.

The "Symphony" players as a body lose an outside engagement as the result of charging the regular price per man, and the same engagement is taken \$2 per man less by another orchestra, who fill up their ranks with Symphony men who accept same at the reduced price.

The fact is that the members of the Boston Symphony Orchestra are no better nor worse in their artistic ideals than the same number of artists in your city. Let us avoid sham and pretense. The great majority of the Boston Symphony Orchestra men do the work of the musician-laborer at the current price for such work, and they will never improve existing conditions without the aid of the American Federation of Musicians backed by the A. F. of Labor, with the moral and financial support of its great membership. One can hardly go into any of the first class theatres of Boston without seeing one or more "Symphony" men either as a regular man or substitute, and the same may be said of the dance orchestras in the more select balls and private houses. The musicians have been the last of all the great trades or professions to combine for self protection, and it is strange that Mr. H. and the "stars" of his great orchestra would not indorse a movement that is sure to benefit the "rank and file" of the Boston Symphony Orchestra fully as much as the large number of men "on the outside" that have been the chief sufferers in the past, not having the "Symphony" salary for a "nest egg." As to the rules and regulations of the A. F. of Musicians, they have stood the test of time in other places, and the same cannot be changed to accommodate any person or persons. The artist musician should be unselfish enough to lend his support for the benefit of his less talented brother musician, who is surely entitled to improve his moral and social condition by any legal combination. Without such support the lot of the average orchestral musician is not to be envied, and he is at the mercy of all those who engage musicians, and who do not fail to take advantage of his needs.

SUBSCRIBER IN BOSTON.

The Musical Union is an organization constituting a branch of the American Federation of Labor. It therefore has, besides its own Union strength, the backing of the general American Labor Union, and it naturally insists upon recognition due to power. That is the sum and substance of it. What results through this power? The Union forces all musicians who want to secure engagements in order to support themselves and their families into the Union. This is a fact. There are some people who refuse to recognize this fact, for the reason that some of the laws and by-laws of the Union interfere with their affairs, and there are two ways to treat this: One is to retire; although it is manifest that those people who have gone into the musical business without knowing that this state of affairs existed are themselves re-

sponsible for the dilemma in which they find themselves, for they should have known all about the Union before they got into a position in which the Union would meet them in contention. The second proposition is to abide by the laws of the Union. Any intermediary position will prove to be very disagreeable. Strikes will ensue, the public will be incommoded, rancor and hostility will be engendered, money will be lost. So long as the country and the people agree to permit Unionism to thrive it will exist as does Unionism everywhere. Corporations are Unions under different titles. What difference is there between a Musical Union making its own bylaws under its incorporation and a corporation making its own bylaws under a charter? So far as the principle is concerned it is the same thing. The day may come when the American people will resent this question of Unionism, or legislate against it, or legislate it out of existence; or, on the other hand, the day may come when all Unionism will be officially recognized by the nation. Philosophers in National and Political Economy generally, sociologists and others interested in these problems are the ones to discuss them. All that is necessary here now is to show and to illustrate the fact of their existence. If there is any man or institution powerful enough to destroy the sway of the Musical Union in New York under its present alliances he would represent an interesting figure in the community. He would also find that the Union is supported outside of Unions by other sentiments, one sentiment of which is that, while there are many musicians forced into the Union, there are still many musicians who are enthusiastic admirers and supporters of their Union. Unionism itself cannot be prohibited as such on any legal grounds; but there may be, of course, some moral or ethical grounds why Unionism should not exist. But it would be absurd in view of the production of "Parsifal" for any human being to arise and denounce Unionism on ethical grounds. As in the case of the critics of the daily papers that are making money out of "Parsifal" now and that have been fighting THE

MUSICAL COURIER on the ground that it was a commercial institution, it all depends upon whose ox is gored. While we may be perfectly delighted at succeeding with "Parsifal" and wresting from Frau Wagner and the heirs of Richard Wagner their estate, we might at the same time feel very sore if a Union, with its by-laws, is compelled to wrest from us some of our moral rights; for example, the moral right of conducting our business without interference. Frau Wagner could not conduct her "Parsifal" business in Bayreuth without interference. Why, then, should any business in the city of New York, at the Metropolitan Opera House for instance, be conducted without danger of outside interference on the basis of interests and self interest? It all depends upon that ox.

The Des Moines Elstetdfod.

A VERY successful competitive musical festival (Elstetdfod) was held at Des Moines, Ia., on New Year's Day, under the auspices of the Cambro-American Society. The adjudicators on the musical numbers were Tali Esen Morgan, of New York, and Rhys Thomas, of Winnipeg, Canada. The literary contests were decided by the Rev. T. C. Edwards, D. D., of Wilkesbarre, Pa. Four choirs sang for the chief prize, "Then Round About the Starry Throne," from the Handel oratorio "Samson." The first prize was awarded to the Colfax Chorus and the second prize to the Ottumwa Choir. The other two choruses, the Des Moines Choral Union and the Williamsburg Chorus, also did very good work, and it was a remarkably close competition.

Four parties of sixteen voices entered in the part song, "I'm a Blossom and I Fade," by Gwent, Williamsburg, Ottumwa, Colfax and Des Moines, the prize being awarded to the second.

The Jasper County party won the first prize in the male voice competition, "The Monk's War Song," by Dr. Parry. Three parties competed.

Four choirs of ladies' voices strove for the first prize in the "Ash Grove," the winners being the Treble Clef Club, of Des Moines.

The competition on the vocal and piano solos was very keen, the best work being done in the contralto solo, "O Thou that Tellest," from "The Messiah."

The festival was held in the new Congregational Church, which has a seating capacity of nearly 3,000. Each of the three sessions was well attended.



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Fermata.

From everywhere come demands for Mrs. Helen Rhodes' lecture on "Parsifal." Thursday afternoon of last week, New Year's Eve, Mrs. Rhodes delivered the lecture before the Country Club, of Lakewood, N. J. Her dates this week include two performances before the Brooklyn Institute. Mrs. Rhodes' lectures are recognized as the most interesting and instructive on the much discussed opera.

Mrs. Beatrice Hubbell Plummer, pupil of Sig. A. Carbone, who is now touring in the West, is meeting with great success.

Miss Elsa Breit, the talented young Chicago pianist and pupil of Alexander Lambert, will appear with Walter Damrosch at the Academy of Music on January 10. She will play the Scharwenka B flat minor Concerto.

One of the youngest of the flower maidens in the production of "Parsifal" at the Metropolitan Opera House is Miss Marie Siersdorfer. Miss Siersdorfer received her first lessons in vocal culture under Mme. Lena Doria Devine, who soon prophesied a grand operatic career for her young pupil, a prophecy which has been fulfilled at an unusually early age, for Miss Siersdorfer is not yet eighteen years old.

Recital engagements and private teaching in New York and at Rutland, Vt., have compelled Mrs. Hadden-Alexander to resign from the faculty of the Clavier Piano School, also her place as president of the Technic and Recital Club. Mrs. Alexander returned to New York this week, and last evening (Tuesday) she gave a recital at the McCaddin Memorial Hall, Brooklyn. As heretofore announced, Mrs. Alexander will keep Tuesday as her studio day in New York.

Adolf Dahm-Petersen will give his second lecture recital at Assembly Hall this Wednesday evening, January 6. Besides the lecture Mr. Petersen will sing six songs by August Bungert and fifteen by Alexander von Fielitz, and the singer, as usual, is to play his own accompaniments.

Karl Grienauer, the cellist, played at the Columbia Club December 26 and at the concert given December 31 by Mrs. Nicholas Fish in memory of her husband at St. Mark's Parish Chapel, the latter in conjunction with the Grienauer Trio.

Mme. Birdice Blye will play for the Woman's Philharmonic Club at Carnegie Chapter Room January 12.

The Orpheus Club, of Nashville, Tenn., gave an excellent performance of Handel's "Messiah" last week. One of the local papers said the individual singing of the soloists was noteworthy. Douglass Powell, the English baritone.

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tone, who is spending the winter in the South, was especially good in the solos allotted to the basso. Mrs. Gates P. Thurston was the soprano, Miss Bettie Martin the contralto and Justin Thatcher the tenor.

Miss Celia Schiller, the pianist, has issued cards for a musicale at her studio-residence, 41 West Eighty-third street, Saturday evening, January 16.

The program given at the last Powers-Hoeck musicale was of the usual artistic excellence. Miss Lucretia Biery Jones, of Cleveland, Ohio, and Miss Virginia Lloyd, of North Carolina, whom THE MUSICAL COURIER mentioned last week, gave the program and made their first appearance at these affairs. Miss Jones' fine soprano voice was under perfect control and her vocal technic above criticism. Both her personality and style reminded one of Lillian Blauvelt, and she sang in the same captivating manner. Miss Lloyd's rich contralto is one that we shall often want to hear in the future. It is easily one of the best in Mr. Powers' class and she enjoyed a well merited success.

There are several letters at the office of THE MUSICAL COURIER for Harold Bauer.

Mrs. Elizabeth Hazard gave a charming holiday musicale and supper at her apartment in Ardsley Hall Wednesday night of last week. There was an impromptu program greatly enjoyed by the guests. Arthur Voorhis, the pianist and composer, gave the principal musical numbers, playing, as the guests requested, favorite pieces from the works of Schubert, Schumann and Chopin and several of his own

compositions. The hostess sang by special request, "The Rainbow," Mr. Voorhis's latest song, and "Little One a Cryin'," by Oley Speaks. Edmund Russell, the actor, recited tragedy and comedy parts from his repertory. Eugene Barrington, a clever amateur, recited with real pathos "The Old Band," by James Whitecomb Riley. Ahumada, the Hindoo teacher and psychic, entertained the company with fascinating stories of life in India. Miss Caroline Sweet, of Boston; Mr. and Mrs. Bremner, of New York; Mrs. Barrington and Mrs. Voorhis were among the guests.

A three day music festival is soon to be held in Kingston, Jamaica, West Indies. "The Messiah" will be sung each day, and an organ has been specially built for the occasion. It will be the first time an oratorio has been sung on the island. The tenor was booked by Mrs. Babcock, of Carnegie Hall.

Arthur Voorhis has composed an effective score for "The Rainbow," an old poem by Henry Sutton. Tuesday evening of last week Mrs. Elizabeth Hazard sang the new song at the meeting of the College Woman's Club, held in the small ballroom of the Waldorf-Astoria. The composer accompanied the singer. "The Rainbow" is dedicated to Mrs. Hazard.

Alfred Reisenauer, the German pianist, will make his debut with the New York Philharmonic Society on January 29.

Miss Georgine Schumann, the pianist, conducts a Saturday morning class for children at her studio residence, 947 Eighth avenue.

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CHICAGO, Ill., January 4, 1904

FOLLOWING the terrible disaster at the Iroquois Theatre on Wednesday last the mayor and council acted with great promptitude and closed every theatre in town, including the Auditorium, since not one of the various places of amusement complied with the law in point of fireproof construction, exits, &c. It is futile to reflect that had those who are responsible enforced the law in the first place the city would not now be mourning its dead. Nor would the theatrical and musical managers be wondering what they are to do toward keeping their engagements to their artists and the public. But now that the public is thoroughly aroused the authorities are hurrying to take up their long neglected duties.

The immediate result is the closing of all theatres, including the Auditorium. Thus the Chicago Orchestra is left without a home for the present. And if a theatre so splendidly built and so well provided with exits as the Auditorium is considered unsafe, it is altogether probable that several halls now used for concerts and recitals will also come under the censure of the authorities. For the present, however, the smaller halls have not been closed by the mayor's order.

CHICAGO ORCHESTRA REHEARSAL.

On Friday afternoon many of the theatres were still open, and the public rehearsal of the Chicago Orchestra took place as usual. It was a curious coincidence that the program selected by Mr. Thomas many weeks ago for January 1 should have been so appropriate to the sombre mood which, because of the disaster at the Iroquois Theatre, was common to all in Chicago on New Year's Day. But such was the case. The symphony by Sibelius, which received its first American performance at yesterday's concert, was full of that sombre coloring which so often characterizes the music of Scandinavian races, and which, judging by the high esteem in which the composer is held by his countrymen, would seem a true expression of Finland's national spirit.

The Liszt Concerto in E flat was certainly conceived in happier mood. But as played by George Proctor, of Boston, it was quite the most depressing number on the program. The Elgar incidental music and funeral march from "Grania and Diarmid," full of pathos and abounding in characteristic Celtic melodies, seemed to give voice to the city's sorrow, while the "Transformation Scene and Glorification," from "Parsifal," breathed benediction on the grief stricken.

Many familiar faces were missing from the audience that assembled Friday at the Auditorium, but those who came were richly rewarded. The Sibelius Symphony is a grateful, if somewhat fragmentary, work. The thematic material is unusually beautiful and it is given a harmonic setting, both rich and varied. But the composer chooses to depart entirely from the forms which have gradually been developed as the most clear and logical arrangements

of musical thought. The result is that this symphony, particularly the second and last movements, made an altogether incoherent impression. The hearer was disappointed because many ideas which were both pleasing and interesting lost their effectiveness by reason of the unclear sequence of thought. One of the greatest pleasures to be derived from music is that of recalling those parts of a composition which have especially appealed to the hearer. This is made easy when the composer follows conventional musical forms, since the hearer knows beforehand the order in which the repetitions of the thematic material and the intervening contrasts are to be arranged. Hence any departure from these forms, which after all have not been established by an arbitrary tradition, but are the natural and logical development of the art, must always partake of the nature of an experiment. Without these experiments the art would not progress. But few composers are successful in such experiments.

Mr. Thomas and his men were again in splendid form, and in the symphony, as well as in the Elgar and Wagner numbers, they played with all the authority, dignity and breadth that commonly characterize their work.

In marked contrast was the performance of the Liszt E flat Concerto by George Proctor, of Boston. The Liszt Concerto is one of the greatest works in piano literature, both in point of technical interest and in bravura and overwhelming temperament. Mr. Proctor, when he could be heard, seemed to approach his task with admirable caution. Such passages as could be heard seemed to be taken with great discretion. In the second movement he showed a beautiful tone in melody playing. It was not large and in no way excelled what one would expect of any pianist of moderate attainments. But one mentions it gladly as a point of merit. There were other points which were good. Mr. Proctor can play finger passages in a moderate tempo, and he managed to perform the very difficult octave passages which abound in the work quite nicely, in a tempo about two thirds as fast as one usually hears them done. Certainly Mr. Proctor would have been heard to better advantage in a work which makes fewer demands on both technic and temperament. His encore, MacDowell's "To a Water Lily," a very pretty little tone picture, but hardly what one would expect after the Liszt E flat Concerto, seemed to be quite within his grasp and was sympathetically played.

If by next Friday afternoon, January 8, the owners of the Auditorium have complied with the city ordinance and brought their theatre up to the requirements of the law, the Chicago Orchestra will present there the following program:

Soloist, M. Jacques Thibaud.
Symphony, D minor.....César Franck
Lento—Allegro non troppo. Allegretto. Allegro non troppo.
Concerto for Violin, No. 3, B minor, op. 61.....Saint-Saëns
Allegro non troppo. Andantino quasi allegretto. Molto moderato e maestoso—Allegro non troppo.
Fantaisie Symphonique, La Villanelle du Diable.....Loeffler

Vorspiel, Ingweide.....Schillings
Till Eulenspiegel's Merry Pranks.....Strauss

"MESSIAH" THE SECOND TIME.

The very successful performance of "The Messiah" given by the Apollo Club on Christmas night was repeated on Sunday with equal honor for all concerned. Harrison Wild, the Apollo Club and the Chicago Orchestra were assisted on this occasion by Mme. Ragna Linné, soprano; Miss Mabelle Crawford, contralto, and Holmes Cowper and Arthur Beresford again sang the bass solos.

Madame Linné's singing is always a pleasure. She is absolutely sincere and conscientious, and strives ever for the highest ideals in her art. On this occasion she was particularly accurate and careful, and thoroughly musical. She belongs to the type of artist, rare among singers, who not only think of the vocal possibilities of the works and the opportunities for "effect," but are thoroughly conversant with the broader and more musically side of the art. Miss Crawford was in splendid voice and was kindly received by the audience, which again completely filled the Auditorium. She is another thoroughly enjoyable singer who adds to the charm of a beautiful and well schooled voice all those qualities of sympathy and clear, artistic interest that belong to a truly musical nature.

Mr. Cowper has made great progress in the past few years and takes rank as one of the most reliable and serviceable tenors in concert and oratorio before the public. His voice was always beautiful and he has gained much in breadth and in his grasp of his work and general musical excellence.

Mr. Beresford repeated his unqualified success of Christmas night, which certainly entitled him to a foremost place among American singers in oratorio.

ILLINOIS MUSIC TEACHERS' ASSOCIATION.

The program committee of the Illinois Music Teachers' Association are early in the field with their announcement for the next convention of the association, which is to take place in Danville on June 21 to 24 inclusive. The committee desires to make this meeting one of the

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strongest and the program the most attractive that has ever been presented. To that end for the evening concerts they have secured the services of the most eminent artists who call Illinois their home. As chairman of the program committee I have so far seen and secured the services of the following artists: Emil Sauret, Bruno Steinle and Rudolph Ganz, who comprise the Sauret Trio, recently organized by Manager W. K. Ziegfeld, of the Chicago Musical College, will furnish one program; William H. Sherwood gives another. Mrs. Jeannette Durno-Collins and Vernon d'Arnal will also appear in evening concerts, and Theodore Spiering and his famous string quartet hope to be able to play, if a date can be arranged which does not conflict with their present engagements. I wish to acknowledge my indebtedness to W. K. Ziegfeld, through whose kind help several of the above artists were secured. W. F. Bentley, president of the association and director of Knox Conservatory, Galesburg, Ill., was helpful in arranging the plans of the program, and Allen Spencer and Howard Wells, of the American Conservatory, whose services in the past to the association have meant much, have promised to co-operate in every way.

Special attention is called to the proposed discussions on piano methods, vocal methods and musical interpretation. Eminent artists and teachers will be secured to lead these discussions, which will be open to all teachers of the State.

Vernon d'Arnal will give a lecture recital. John Thompson, of Galesburg, will lecture on the organ in church. Mme. Fannie Bloomfield Zeisler has in the past expressed her willingness to lead a discussion on some important subject, and it is hoped that she will consent to do so this year. Dr. Ziegfeld, president of the Chicago Musical College, will take active part in these discussions, and many will be glad to profit by his wide knowledge and experience. As soon as possible the program will be announced in full in THE MUSICAL COURIER, and the daily papers of Chicago and the State of Illinois. Communications should be addressed to the writer at 202 Michigan avenue, Chicago. GLENN DILLARD GUNN.

CHICAGO NOTES.

Glenn Hall With Chicago Orchestra.

Glenn Hall, the tenor, now of New York and formerly of this city, has been engaged by Dunstan Collins for a two weeks' tour with the Theodore Thomas Orchestra, beginning May 16. This is the third successive year that Mr. Hall has been engaged to appear with the orchestra at the various musical festivals arranged by Mr. Collins throughout the Middle West. There is no more convincing testimonial to an artist's worth than that of a constant demand for his services.

Malek's Engagements.

Charles R. Baker is now traveling in the interest of Malek and his other artists and reports a number of engagements for Malek, following his Chicago success. Beginning on February 2 Malek will play in Jefferson, Des Moines and Sioux City, Ia.; Lincoln and Omaha, Neb., and will then proceed via Kansas City, Mo., and several Kansas engagements to fill his dates in Texas and the Southwest.

George Hamlin in the East.

George Hamlin has been very busy during the past few weeks filling important engagements. What the papers say of his work is evidence of his ever increasing popularity. He has sung with the Apollo Club, in Pittsburgh, December 8; a recital at the Purdue University, Lafayette, Ind., December 14; with the Madrigal Club, Rochester, N. Y., December 16:

Mr. Hamlin is an unequalled tenor in this country, his voice possessing most unusual harmony, sweetness and perfect tones.—Lafayette Daily Courier.

Mr. Hamlin has no equal as a tenor in the United States. His singing is a revelation and a delight; his vocalization is superb.—Lafayette News.

Mr. Hamlin has a strong dramatic voice and is a splendid artist.—Pittsburg Gazette.

George Hamlin, on the other hand, revealed the full armor of a true artist. He displayed a wide range of interpretative power and tonal differentiations, over which the soloist stood in perfect command. Marvelous pianissimo control was his in the summer and night songs, and contrastingly colossal power of climax attained development in the famous Mascagni "Drinking Song."—Pittsburg Post.

Bauer's Programs.

Harold Bauer gives his first recital this week in Music Hall, on Thursday evening, January 7, when he will play the following program: Prelude and Fugue in E minor, op. 35, Mendelssohn; "Carnaval," op. 9, Schumann; "Waldesrauschen," Liszt; Rhapsodie in G minor, Brahms; Etude in C minor, Alkan; Fantaisie, op. 49, Chopin; "Walkenritt," Wagner. The second recital takes place Sunday afternoon, January 10, at 3:30, when he will play "Sonata Appassionata," Beethoven; "Kreisleriana," op. 16, Schumann; Nocturne in E major, Chopin; Polonaise in E flat minor, Chopin; Ballade in G minor, Chopin; "Air de Ballet," Gluck-Saint-Saëns; "Mephisto Valse," Liszt. No piano playing in recent years has created such sensation as that of Mr. Bauer, given here last month. The above programs, which are of exceptional worth, should bring out all the lovers of piano music.

F. Wight Neumann, under whose management Mr. Bauer returns, announces further that Max Heinrich will give a song recital Sunday afternoon, January 31.

The Liszt recital by Rudolph Ganz originally announced for Sunday afternoon, January 17, has been postponed to Sunday afternoon, February 7.

Jacques Thibaud, the great French violin virtuoso, who has created a sensation in New York, Boston and Philadelphia, will give two violin recitals Thursday, January 21, and Sunday afternoon, January 24. His program for the first recital contains: Sonata, by César Franck; Prelude and Fugue of the First Sonata, G minor, by Bach; "Havannaise," Saint-Saëns; "Serenite," Vieuxtemps; Scherzando, Marsick; Melodrame, Guiraud; Polonaise, Wieniawski. André Benoit will assist M. Thibaud at the piano.

Alfred Reisenauer, the famous and the only great pianist of the Old World who has not played on this side of the water, will give two recitals Thursday evening, February 11, and Sunday afternoon, February 14.

Recent Sherwood Notices.

William H. Sherwood, the celebrated pianist, made a very successful tour of the West in December, winning many favorable press notices, of which a few follow:

The Sherwood concert at the Central Presbyterian Church last night proved to be one of the musical events of the season. W. H. Sherwood was a revelation to the majority of the audience and easily demonstrated that he is the premier American pianist. His expression and technic were superb, and his renditions of the various numbers on the long program were received enthusiastically by the large audience.—Denver Republican.

Mr. Sherwood's musical memory is phenomenal, and he attributes his ability in that direction to the habit of memorizing a little each day from an early age. His repertory of great works seems almost incredible to the uninitiated. He is considered to be one of the greatest masters of the piano, and his triumphs in Europe have been of the first order, while his success in his native country as performer, teacher and composer, his big hearted generosity to less fortunate fellow artists, and, above all, his unwavering fidelity to the cause of American music and musicians, make him noteworthy in the musical world.—Denver Post.

Mr. Sherwood was encored again and again, but only responded to one encore. His interpretation of the many different numbers was decidedly original, and showed the individuality which has made this natural musician so famed. The "Chorus of Dancing Dervishes," Ruins of Athens, by Beethoven; Military March, Schubert-Tausig; the Moszkowski waltz, "La Campanella," Paganini-Liszt, all showed the wonderful technic and the mastery of wrist, arm and finger possessed by Mr. Sherwood. His runs were well taken, liquid and in perfect legato. The rapidity of his execution while preserving perfect clearness is little short of the marvelous.—Messenger, Fort Dodge, Ia.

Mr. Sherwood's first number gave a clear idea of the incomparable strength and security of touch of which he is capable. The Tarantelle by Liszt, in which such an exquisite light technic is required, was also more than responded to by Mr. Sherwood's technical gifts. His crowning piece, however, was the "Faust" Waltz by Liszt, which requires the hardest execution, and which he executed as though it were simplicity itself.—Exchange, Ogden, Utah.

Of Mr. Sherwood it might be well to say that he is considered one of the greatest pianists in America today, and has successfully performed in the large cities of this country and Europe. He is not only a great performer on the piano, but is also an educator and a successful teacher, and is at the present time director of the Sherwood School of Music in Chicago, one of the few superior schools of music in America. On Friday night he played twelve

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numbers, besides encores. His selections were chosen from the great masters, the subjects varying from delicately sweet melodies to brilliant, masterful, grand compositions; from the beautiful "Spring Song" by Mendelssohn to the great "Tremolo" by Gottschalk. With his runs, trills and octaves and his great combinations, he is certainly a master of technic and a great pianist.—Times, Costona, Ca.

American Violin School.

The American Violin School, Joseph Vilim director, will give a concert on Tuesday, January 19, at Kimball Hall. The soloists will be Charles E. Watt, pianist, and the following violinists, Miss Edna Earle Crum, Julius Brander, Alfred Goldman and William Lloyd. The Joseph Vilim Orchestral Club of forty members, assisted by professional members, will accompany Mr. Watt, Miss Crum and Mr. Brander; also playing the Allegretto and Finale from Beethoven's Seventh Symphony.

A violin quartet with piano by Hellmesberger will be played by Richard Vilim, Sydney V. James, Joseph Hruby and Miss Laura Clappier. Master Mark Vilim at the piano. The Juvenile String Orchestra of the school will play composition by Bradac and Praetorius. The selections of the soloists are C minor Piano Concerto, by Beethoven; the G minor Violin Concerto, by Max Bruch; the Mendelssohn Concerto; "Fantasia Appassionata," by Vieuxtemps; "Cradle Song," by Liebling, and "Polish Dance," by Earle Drake.

Marion Green.

There follow several press notices referring to the already widely and favorably known work of Marion Green, the basso:

The singing of Marion Green, basso, was of unusual excellence. Mr. Green, whose singing and stage bearing are quite as unassuming as his name, rather "grew" upon his audience, and received the most enthusiastic applause after his last number. He sang three times, once with Madame Musin, and encores were demanded after each selection. His concluding suite, the first number of which was Fontenaille's ever popular "Obstination," brought such enthusiastic applause as was satisfied only after his fourth appearance. Such an ovation has not been extended a vocalist by a Topeka audience

since Nordica and De Reszke ran away from a hungry and insistent audience last spring.

Mr. Green has a rarely pleasing voice. He pronounces his words intelligibly—something which always pleases the common folks quite as much as it displeases the professors. He sings with the ardor and zeal of a man who loves to sing, and the fact that his work is plainly a work of love adds a little to its charm. Mr. Green will be welcome to Topeka whenever he may choose to return—and may it be soon.—Topeka (Kan.) Daily Herald.

Marion Green, basso cantante, sang the Prologue to "I Pagliacci" as his first number. His second was a group of English songs, and after two recalls he responded with an encore. Mr. Green's voice is deep, smooth and resonant. His pleasing manner and remarkably good enunciation greatly enhance the pleasure of listening to him.—Minneapolis Journal.

Spiering Quartet Concert.

The next concert of the Spiering Quartet in Chicago is set for the evening of January 12 in Music Hall. The quartet will present the Brahms C minor String Quartet, op. 51, for the first time in this city, as an opening number, and, to close, the Mozart C major, Köhl, Veritz, 456. Miss Anna Griewisch, mezzo soprano, will sing a group of five songs: "Meine Liebe ist Grün," Brahms; "Wiegenlied," Mozart; "Ein Traum," Grieg; "Im Herbst," Franz; "O Love and Joy," Chadwick. The concert is under the auspices of the Chicago Musical College.

Bruno Steindel.

Bruno Steindel's recent performance of the Haydn 'Cello Concerto with the Chicago Orchestra, which was reviewed at length in THE MUSICAL COURIER, was received with the same enthusiasm on the part of the press of Chicago that is always accorded him by press and public. Several Chicago dailies are herewith quoted:

The solo part of the Haydn concerto was performed by Mr. Steindel, and yet not performed, for so fondly, so spontaneously and so gladly did the excellent 'cellist give utterance to the message of pure, serene loveliness contained in the old work that the playing seemed rather a creation than a studied performance. The luscious tone Mr. Steindel wins from his instrument glorified every phrase, making listening a delight and lending certain portions of the work,

particularly the adagio, a beauty which will cause them to linger in memory.

The orchestra under Mr. Stock's baton furnished an accompaniment which was a model of accuracy, sympathy and fine discrimination. The numerous performances of the concerto while "on the road" had brought absolute understanding between soloist and orchestra.—Chicago Tribune.

Bruno Steindel was heard for the first time this season as a soloist in Haydn's concerto for 'cello and small orchestra in D major.

There is little of the human element in this work, and no artist could have brought out the chaste nobility of the Haydn music with more exquisite sympathy than did Mr. Steindel. His tone is so marvelously true, his trills so perfect; in a word, his technic so broad and his musical understanding so deeply serious that the most hardened critic forgets to criticize and is only conscious of the soothing spell of the master through the artist.—Chicago Examiner.

Bruno Steindel, the most popular man in the orchestra from the standpoint of the public, doubtless helped to swell the audience to unusual proportions with his solo for 'cello. Mr. Steindel, in the full maturity of his genius, has broadened and increased his repertory extensively within the past few years, and his annual appearance with the orchestra is marked this week by his choice of the Haydn concerto in D major, a work in which his sensuous cantilenas are heard to greatest advantage. No themes buried in harmonics here, but melody clearly defined and enhanced in this case by a rich beauty of tone, which comes not alone from the bow and fingers but from the heart. Fondling his big, unwieldy instrument, Mr. Steindel caresses the tone from its strings in a way he has made his own. The adagio breathed warmth and color and the big cadenza with its double stops gave opportunity for ample technical display. Mr. Steindel infused just sufficient of his own personality into his playing to give individuality to the performance without detracting from the originality of the composer's ideas.—Daily News.

Felix Heink.

Felix Heink starts on an extended tour in February. Mr. Heink is presenting a unique entertainment. He is a pianist of unusual attainments, and is equally excellent as singer. His reputation as a musician insures that his programs will, as usual, be of the highest and most wor-

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Allen Spencer.

Allen Spencer announces a piano recital for January 25 in Kimball Hall. Among his many recent engagements were two lecture recitals before the Milwaukee College Endowment Association. Mr. Spencer discussed the composers Schumann, Chopin and Eduard Schütt. The programs are appended:

Papillons, op. 2.....	Schumann
Warum, op. 12.....	Schumann
Aufschwung, op. 12.....	Schumann
Kind in Einschlümmern, op. 13.....	Schumann
Der Dichter Spricht, op. 15.....	Schumann
Novelette, op. 21, No. 7.....	Schumann
Prelude, op. 45.....	Chopin
Waltz, op. 64, No. 2.....	Chopin
Etude, C major, op. 10.....	Chopin
Etude, C minor, op. 10.....	Chopin
Berceuse, op. 57.....	Chopin
Polonaise, op. 53.....	Chopin

Compositions by Eduard Schütt—

Prelude, E minor, op. 35, No. 1.	Schumann
Theme and Variations, G major, op. 62.	Schumann
Canzonetta, D major, op. 28, No. 2.	Schumann
Etude Mignonne, D major, op. 16, No. 1.	Schumann
Carnivale Mignon, op. 48.	Schumann
Prelude.	Schumann
Sérénade d' Arlequin.	Schumann
Tristesse de Colombine.	Schumann
Ponchinelle (Burlesque).	Schumann
Pierrot reveru (Nocturnette).	Schumann
Caprice Sganarelle.	Schumann
Reverie, A flat major, op. 34, No. 5.	Schumann
Au Rouet, from op. 60.	Schumann
Valsette, from op. 60.	Schumann
Improvisation on Preislied, Die Meistersinger.....	Wagner
Paraphrase on Waltz, Rosen aus dem Süden.....	Strauss

PABLO CASALS ARRIVES.

PABLO CASALS, the Spanish cellist, returned to this country on Sunday last by the steamer St. Louis. He came here three years ago to make a tour in conjunction with Madame Nevada, and made a most pronounced success. He has just finished a tour in Holland, previous to which he was heard in Spain where he opened his season after a tour in South America. Casals, who is under the management of Henry Wolfsohn, is assured of a most successful season. He is to make his débüt in the New Lyceum Theatre on Tuesday afternoon next, the 12th, when he is to play the Haydn Concerto. Shortly afterward he is to play in Baltimore and also with the Pittsburgh Symphony Orchestra.



BRUNO HUHN.

by reason of the excellence of the music and the fame of the artists who have so long comprised the quartet of the church.

BRUNO HUHN'S NEW PLACE.

THE appointment of Bruno Huhn as organist and choir master at the West Presbyterian Church, New York, merits more than the brief mention accorded it in our last issue, if only for the fact of the importance of the church

The choir consists of Mrs. Theodore Pennington Haughey, Mrs. Carl Alves, William H. Rieger and Ericsson Bushnell. Mme. Clementine de Vere was a former soprano of the church, but the other members of the choir have sung together in the church for over twelve years.

Mr. Huhn succeeds the late Peter A. Schnecker, perhaps the most prolific composer of sacred music in this country, and whose record of thirty-two years' uninterrupted service in the one church is perhaps a sufficient tribute to his musicianship and the warm esteem in which he was held.

Mr. Huhn was one of twelve organists selected from over 400 candidates from every part of the country, who were asked to rehearse the choir and play one Sunday's services, which included an organ solo besides the usual prelude and postlude. The result was his election to the position.

ZUDIE HARRIS IN PARIS.

PARIS, December 23, 1903.

To *The Musical Courier*:

A her concert here Zudie Harris, the American pianist and composer, met with a flattering reception from the public and warm praise from the critics. Encores and recalls.

D.

Manuscript Society's Concert.

THE Manuscript Society of New York gave a concert Monday night of last week in the Siegel-Cooper Music Hall. This was the program:

Violin Quartet.....	Carl C. Müller
Frank Obermann, Louis Pallay, Robert Toedt, Eric Hauser.	
Songs for tenor.....	Charles Gilbert Spross
Violin Concerto in G.....	Carl Venth
The composer and William E. Bassett.	
Songs for soprano.....	Hermann Spieler
Mrs. Elise Erdmann.	
Violin Quartet.....	Carl C. Müller

At the conclusion of the musical exercises light refreshments were served.

The quartet for four violins, by Carl C. Müller, proved a very pleasing composition, and the various numbers comprising it were well played by four young pupils of Carl Hauser. The songs of Mr. Spross and Mr. Spieler were excellently sung and the audience enjoyed them.

The most important number was the violin concerto of Carl Venth. The violin part was played by the composer, and the piano part by William E. Bassett. The work was highly complimented and the composer was warmly congratulated. It is one of the best things Mr. Venth has done.

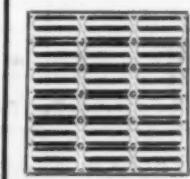
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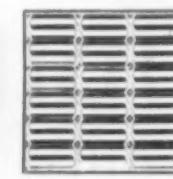
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Musical People.

AN elaborate program of music was given at St. James' Church, New London, Conn., on Christmas Day. The composers represented were Faulkes, Salome, Stainer, Eyre, Gounod, Tours, Cruickshank and Guilmant. The choir of the church is composed of Miss Lena Barse, Miss Carrie Comstock, Miss Julia Carolyn Harte, Miss Elizabeth Mack, Miss Ella Stroud, Miss Marion Chappell, Miss Carrie Emmerich, Miss Annie Linicus, Miss Mary Prentis, Miss Elizabeth W. Sweet, Miss Alice Turner, Mrs. Alice L. Bunner, Miss Laura C. Fitch, Mrs. Elmer E. Rogers, Miss Grace Kennerly, Alfred Coit, Philip K. Dewire, Walter R. McIntire, Charles H. Goss, Justin R. Neff, Glenville W. Phillips, Frank H. Chappell, Robert J. MacAdams, Malcolm M. Scott, William R. Dove, Peter MacArthur, Robert L. Tate, Organist and choirmaster, George T. Brown.

April 21, 22 and 23 it is intended to give a music festival at Dallas, Tex.

December 11 the music class of Miss Mae Peck gave a recital at her home, Coudersport, Pa.

A recital was given in Ottawa, Ill., December 21, by some of Mrs. W. C. Paisley's music pupils.

Musicales were given recently at the homes of Louis F. Meissner and Dr. Klemmer, Coudersport, Pa.

Pupils in music of Miss Carrie Bucher, of 740 Cumberland street, Lebanon, Pa., recently gave a recital.

The 359th public recital was given by the pupils of Knox Conservatory of Music, Galesburg, Ill., December 10.

M. G. Beckwith is director of the Woman's College, Frederick, Md., and also director of the Frederick Choral Society.

A musicale was given at the house of Mrs. Charles A. Potter, in Chestnut Hill, Pa., on December 31, at which Francis Rogers sang.

Mrs. Anna Long, of Stouchsburg, Pa., held her second musicale with her pupils at the residence of John Z. Deck, Rehrersburg, recently.

At the Woman's College, Frederick, Md., on December 15, occurred the annual winter recital by students of the Conservatory of Music.

The vocal pupils of Mrs. Kirpal and the piano pupils of Mr. Kirpal gave a recital at the Kirpal Conservatory, Providence, R. I., recently.

G. Magnus Schutz has charge of the vocal department of Whitworth College, in Tacoma, Wash. He is one of the best known baritone singers in the State.

The Sievers String Quintet, assisted by Miss Camilla Bickler, soprano, gave a concert at Southwest Texas Normal, San Marcos, Tex., on December 19.

At Barnesville, Ga., December 18, an organ recital was given in the new Baptist Church by J. P. O'Donnell, of Atlanta, assisted by the following vocalists, also from Atlanta: Mrs. Lillian Clark Todd, soprano; Miss Sydney

Lane, alto; Solon Druckenmiller, tenor, and John Scott, bass.

The first pupils' recital of the year at the Lombard Conservatory of Music was given at the college chapel, Galesburg, Ill., December 16.

The first recital of the year at Wesleyan, Macon, Ga., was given December 14 in the chapel by the pupils of Miss Marie L. Skidmore Conner, of the department of violin.

A series of piano recitals will be given at Henneman Hall, St. Louis, Mo., by Mrs. L. A. Priest Leland, the dates being December 26, 1903, and January 9 and 23, 1904.

At Ward Seminary, Nashville, Tenn., the piano pupils of Mrs. Lulie Randle, assisted by vocal pupils of Mr. Starr and Miss Scruggs and a violin pupil of Mr. Flick, gave a recital.

Mrs. Fannie Snow Knowlton, 530 Jennings avenue, Cleveland, Ohio, has just composed a song cycle, "Hawthorn and Lavender," which was recently sung at a concert in Cleveland.

Mr. and Mrs. Harry Ford, Mrs. Charles Wuersten, Miss Brownlee, Miss Bess Brownlee, Pearl Schofield, Wallace Lottridge and Mrs. Edward Campbell gave a Christmas concert at Marion, Ind.

In October the first teachers' recital of the Columbia (S. C.) Female College for this scholastic year was given by Miss Burmeister, Miss Brown, Miss Hildenbrand, Miss Hathaway, Miss Reagan and Miss Foster.

A recital was given by students of Elizabeth College Conservatory of Music, Charlotte, N. C., assisted by W. H. Overcarsh, vocalist, and the College Chorus and College Orchestra, H. J. Zehm director, December 14. Mr. Overcarsh is a pupil of Max Decsi, of New York.

At the University of South Dakota College of Music, Vermillion, S. Dak., a piano recital was given in the series of faculty recitals by Miss Laura Lathrop at the University Chapel, December 14. Beethoven, Grieg, Schumann, Liszt, Chopin and Rubinstein numbers were on the program.

The choir of the Warren Avenue Presbyterian Church, Saginaw, Mich., is composed of Miss Bertha Rachuth, soprano; Miss Emma Earle, alto; H. F. Dewey, tenor; Dr. T. E. Howson, bass, and Mrs. H. C. Barnes, organist. At a recent concert they were assisted by Miss Mershon, soprano; F. A. McKay, tenor; E. C. Ewen, baritone, and W. N. Wait, organist.

A recital was given by Mrs. Alice Richolson Clark the evening of December 22, in Mendelssohn Hall, Rockford, Ill. Mrs. Clark, who has been studying with Mrs. George N. Holt, has not appeared in recital in some time, and her friends are glad of this opportunity to hear her before she leaves for her new home in Kansas City. Mrs. Clark will be assisted by Julius Blinn, 'cello.

The Sickner Conservatory of Music, Wichita, Kan., has the largest number of pupils this year that it has ever registered since it was incorporated in 1892. The school is open the entire year and recitals are given every Friday afternoon. Those who took part were Byron Chamberlain, Miss Kate Herrig, Miss May Comley, Miss Iley Jobes,

Miss Emma Swab, Misses Laura, Ada and Mabel Sickner, Miss Ada Barker, Miss Marguerite Bliss and Miss Jane Parkinson.

Patrons and friends of the University of Washington at Seattle were invited to attend a Christmas musicale given in Denny Hall. Albert Gale, director of music, has arranged to give a series of musicales, of which this was the first. Thirty young women sang under the leadership of Mrs. Gale. An orchestra of twenty pieces has recently been organized.

The third of the series of Saturday afternoon musicales given by Mr. and Mrs. James Stephen Martin, Pittsburg, Pa., took place January 2, and an interesting program was prepared. Among the singers were Miss Harriet McCarrell, Miss Elizabeth C. McNally, Miss Jane Lang, Howard J. White, Edward Vaughan and the Schmann Ladies' Quartet. Miss Myrtle Jane McAtee closed with a violin solo and obligato.

The fiftieth annual meeting of the Illinois State Teachers' Association took place at Springfield, Ill., December 29 to 31, 1903. Music Section—William D. Armstrong, president, Alton, Shurtleff College; Pauline R. Mantle, vice president, Springfield; Mary Jackson Clark, secretary, Decatur. Executive committee—F. W. Westhoff, Normal, Illinois State Normal University; Stella R. Root, Springfield; Mrs. Constance B. Smith, Jacksonville.

At the Susquehanna University Conservatory of Music, Selinsgrove, Pa., the artist recital was given by Miss Pauline Wolmann on December 8, and on December 17 the students' Thursday evening recital took place, Miss Margaret Arbogast, Miss Winifred Stevens, William G. Phillips, Miss Bertha M. Meiser, Miss Margaret Rothrock, Mrs. A. B. Wallize, Miss Ruth N. Ramey, Miss Edith M. Wittmer, Miss Ada M. Lau, Mrs. Birch, and Messrs. Whitmoyer, Phillips, Swank and Sheldon being the soloists.

Frank Wilbur Chace, Mus. Doc., Associate of American Guild of Organists, New York city, director Conservatory of Music, Albion College, Albion, Mich., assisted by Mrs. Martha Reynolds-Colby, concert violinist, head of violin department of Albion Conservatory and concertmaster of the Albion Choral Union Symphony Orchestra; Mrs. J. Vanderbilt East, soprano, Cedar Rapids, Ia., and Miss Elin Gustafson, contralto, Mobile, Ala., pupils of Dr. Chace, gave an organ and violin recital at Lansing, Mich., December 11.

The new officers of the Minnesota State Music Teachers' Association, elected last May, went into office January 1, E. C. Murdock, of St. Paul, succeeding Clarence Marshall as president; Hamlin Hunt succeeding Charles A. Fisher as vice president; Miss Ednah F. Hall succeeding Miss Jennie Pinch as secretary-treasurer, and William L. Gray succeeding W. A. Wheaton as auditor. Miss Pinch has the annual report of the organization out. In it are reproduced the papers read at the last convention, as well as the business transacted during the year.

The musical circles of Seattle, Wash., have had several additions during the past year. Among the newcomers who are becoming well and favorably known are: Miss Mar-



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gerite Longacre, of Chicago; Mrs. Ida Gray Scott, of Indianapolis; Mrs. Emma Shaw Stayner, of Chicago; Mr. and Mrs. Albert Gale, from Albion, Mich.; F. A. Venino, from Vienna; Mrs. Edwin Gastel, from Philadelphia, and Edwin Cahn, from New York. Among the local musicians who have returned home from Europe this year are Mrs. Elizabeth Richmond Miller, Miss May Bucklin, Boyd Wells and Arthur Alexander, all of whom are re-established in their studios.

At St. Patrick's Church, Columbus, Ohio, December 29, Handel's "Messiah" was sung by the choir of that church, assisted by 100 voices, under the direction of Prof. W. J. Lott. The soloists were Miss Maud Brent, contralto; Miss Mary Sullivan, soprano; Alfred Rogers Barrington, bass; James Stuyvesant Welb, tenor. Miss Bertha Brent at the organ had the assistance of the Howe-Ziegler Orchestra. The following assisted: Mrs. John J. Martin, Mrs. Florence M. Seipel, Mrs. Henry Schneider, Mrs. Flora Davis, Mrs. James T. Sheridan, Mrs. H. A. Peabody, Mrs. D. E. Pause, Mrs. Cowan, Misses Mary G. Sullivan, Clara Austin, Mary M. Shannon, Anna V. Butler, Marie Emmiliahaing, Helen Fitzgerald, Lilian Gallen, Francis Handibeaup, Genevieve Murray, Mary McMullen, Mary McDonald, Mary Phalen, Grace Reilly, Anna M. Ruine, Cecilia Sweeney, Catherine Tighe, E. Karger, Alma Connor, Neil M. Lawler, Mrs. E. J. Farley, Mrs. Arthur Devine, Misses Maud J. Brent, Amelia Butler, Clara Emmiliahaing, Gertrude Brent, Nell Duffy, Maud Flynn, Helen M. Gallen, Theresa H. Hart, Amelia Huelsman, Hilda Hinterschild, Alice Hull, Fannie Ingham, Clara Keely, Emilia Kronenberger, Florence Lind, Regina Lawler, Helen M. Hennessey, Elizabeth Ruine, Catherine Reardon, Mary Reilly, Elizabeth Uhrig, Grace Williams, Mabel M. Bell, Anna Eigensee, Edith Hutcheson, John J. Bevnon, E. M. Biddle, Robert M. Roberts, Arthur E. Shannon, William F. Gallen, M. A. Sells, T. Cowan, Arthur Devine, H. Engelson, J. L. Flynn, Frank Huelsman, M. C. Hull, Michael J. Harding, J. Hope, Dan Jones, Milton Lynas, Louis Lind, Jr., Joseph Meers, P. G. Sullivan, L. J. Fritchler, Clarence Wing, John W. Williams, Evan Ellis, Thomas Jones, C. H. Williams, John Sheridan, K. W. Roonig, E. H. Alten, A. W. Charlton, P. J. Finnerman, Louis Lind, Peter McGuire, Richard Morgan, Joseph Ryan, C. J. Stoeckle, David Walters, Lee Gamble, George Frost, David Evans, J. Baldwin McComb, W. H. Uugh, S. C. Southard, E. Unsworth, R. C. Williams, Charles Dutcher, T. McClish.

Only Four Weeks of English Opera.

AS there has been a change in the management of the West End Theatre, the engagement of the Savage Grand English Opera Company will be reduced to four weeks. From Harlem the company will go to the Amphion Theatre, Brooklyn, one of the most spacious and safest playhouses in the borough. Joseph C. Engel, the new stage manager, recently engaged by Mr. Savage, arrived from Europe last week.

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Ah, Love, But a Day. Song. { Miss B. W. Swift, New Bedford, Mass.

June. Song. { Miss Camilla Bickler, Austin, Tex.

My Sweetheart and I. Song. { Mrs. G. W. Toennies, Springfield, Mass.

My Sweetheart and I. Song. { Miss Carrie Soby, Philadelphia.

O Were My Love. Song. { Percy Henus, New York.

O Were My Love. Song. { Frederick Wallis, New York.

Ecstasy. Song. { Mrs. Greenleaf Kruger, San Francisco, Cal.

Val's Caprice, op. 4. Piano. { Alfred Wagner, Louisville, Ky.

Peace on Earth. Anthem. { Central Congregational Church, Boston.

George W. Chadwick.

Allah. Song. { Mrs. Jeannette Lambden, Chicago.

Thou Art So Like a Flower. Song. { Mrs. Jeannette Lambden, Chicago.

Sweetheart, Thy Lips. Song. { Miss B. W. Swift, New Bedford, Mass.

Folksong. { Andrew Bogart, San Francisco, Cal.

O Let Night Speak of Me. { Edwin Isham, New Bedford, Mass.

Song. { Miss B. W. Swift, New Bedford, Mass.

Song of the Viking. { (Men's) Quartet Society, Galveston, Tex.

Arthur Foote.

Ashes of Roses. Song. { Mrs. W. W. Briggs, San Francisco, Cal.

Ashes of Roses. Song. { Perley D. Aldrich, Rochester, N. Y.

The Rose and the Gardener. Song. { Perley D. Aldrich, Rochester, N. Y.

The Rose and the Gardener. { Mrs. W. W. Briggs, San Francisco, Cal.

Song. { Sedgwick MacGregor, Chicago, Ill.

Bisessa's Song. { Mrs. W. W. Briggs, San Francisco, Cal.

If Love Were What the Rose Is. Song. { Mrs. W. W. Briggs, San Francisco, Cal.

Memnon. Song. { Sedgwick MacGregor, Chicago, Ill.

The Hawthorn. Song. { Mme. F. G. Moyer, Chicago, Ill.

Ho, Pretty Page. Song. { Arthur M. Burton, Chicago, Ill.

Love Me if I Live. Song. { Miss Bremen, New York.

I'm Wearin' Awa'. Song. { Miss Bessie Tudor, Cincinnati, Ohio.

Margaret Ruthven Lang.

Summer Noon. Song. { Miss A. C. Hussey, Portsmouth, N. H.

A Thought. Song. { Miss Lucille Drummond, Louisville, Ky.

Edward MacDowell.

To a Water Lily, op. 51. Piano. { Alfred Wagner, Louisville, Ky.

To a Water Lily, op. 51. Piano. { Miss Della Thal, Janesville, Ill.

To a Water Lily, op. 51. Piano. { Miss Johnson, Portland, Me.

To a Water Lily, op. 51. Piano. { Miss Stillman, New York.

From an Indian Lodge, op. 51. Piano. { Miss Johnson, Portland, Me.

To a Wild Rose, op. 51. Piano. { Miss Johnson, Portland, Me.

To a Wild Rose, op. 51. Piano. { Miss Della Thal, Janesville, Ill.

To a Wild Rose, op. 51. Piano. { Miss Missham, Washington, D. C.

In Autumn, op. 51. Piano. { Miss Della Thal, Janesville, Ill.

Etude de Concert. Piano. { Miss Florence Traub, New York.

Thy Beaming Eyes. Song. { Mrs. S. F. Snapp, Seattle, Wash.

Thy Beaming Eyes. Song. { Warren K. Howe, Chicago, Ill.

Thy Beaming Eyes. Song. { Sedgwick MacGregor, Chicago, Ill.

Thy Beaming Eyes. Song. { J. Thompson, Leeds, Eng.

Thy Beaming Eyes. Song. { Charles Saunders, Liverpool, Eng.

Thy Beaming Eyes. Song. { Miss Clara Gregory, Nottingham, Eng.

Thy Beaming Eyes. Song. { Kennerley Rumford, Sheffield, Eng.

Thy Beaming Eyes. Song. { R. J. Chalcroft, Brighton, Eng.

Two Old Songs. { Miss May Coleman, London, Eng.

Two Old Songs. { Miss Amy Withers, London, Eng.

A Maid Sings Light. Song. { Miss May Coleman, London, Eng.

A Maid Sings Light. Song. { Miss Gertrude Lonsdale, London, Eng.

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Absent. Song. { Andrew Bogart, San Francisco, Cal.

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A Memory. Song. { Mrs. Blanche Conway, Saratoga, N. Y.

A Memory. Song. { Mrs. Blanche Conway, New York.

A Memory. Song. { Carl Haydn, Portland, Ore.

A Memory. Song. { Carl Haydn, Los Angeles, Cal.

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Thou Art So Like a Flower. Song. { Kelley Cole, Englewood, Ill.

Thou Art So Like a Flower. Song. { Kelley Cole, Columbus, Ohio.

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My Love. Song. { Carl Haydn, San Jose, Cal.

My Love. Song. { Carl Haydn, Portland, Ore.

Charles P. Scott.

Only a Ribbon. Song. { Mrs. A. E. Hollis, Boston, Mass.

Only a Ribbon. Song. { Mrs. L. M. Bartell, Randolph, Mass.

Dear Little Barettes. Song. { Mrs. E. C. Fenderson, Somerville, Mass.

Dear Little Barettes. Song. { Mrs. E. C. Fenderson, Winthrop, Mass.

Dear Little Barettes. Song. { Mrs. A. E. Hollis, Boston, Mass.

Dear Little Barettes. Song. { A. H. Swan, Providence, R. I.

Only a Ribbon. Song. { Mrs. L. M. Bartell, Randolph, Mass.

Slumberland. Song. { Robert Hall, Boston, Mass.

Maurice Kaufmann in Boston.

Maurice KAUFMANN, the violinist, made a successful debut in Boston Thursday afternoon, December 17. A large audience greeted him at Steinert Hall and warmly applauded the sincere and admirable art of the young man. Extracts from some of the criticisms follow:

Mr. Kaufmann is a serious violinist. He has evidently studied hard and earnestly. He has a well trained left hand and his technic is well grounded.—Boston Herald, December 18, 1903.

Summing up, one can say that Mr. Kaufmann exhibited good, clear, musicianly work in all the contrasted schools.—Boston Advertiser, December 18, 1903.

Mr. Kaufmann, by a certain tireless, persistent, dogged straightforwardness of playing often succeeds in making his performance effective.—Boston Transcript, December 18, 1903.

Albert Janpolski.

Albert Janpolski, the excellent baritone, sang an aria from Tchaikovsky's opera "Eugen Onegin." This aria is a novelty here, and Mr. Janpolski is probably the first to have sung it in this country. Mr. Janpolski should be heard in other Russian songs, which he is finely equipped for, being a native of that land and an artist of great merit.

3 European Notes. 3

At the late Liszt-Cornelius concert in Elberfeld, under Director Hirsch, the system of an invisible chorus was introduced. The chorus sang behind a curtain half the height of the hall. The effect in religious music was uncommonly beautiful. Dr. Neitzel and Frau Rusche assisted with piano and vocal performances.

The Mannheim Musical Academy, at its fourth subscription concert, a Berlioz celebration, gave the "Romeo" Symphony, two pieces from the "Damnation of Faust" and the "Rob Roy" Overture, under the direction of Capellmeister Kahler. As soloist, Raoul Pugno played Mozart's E flat major Piano Concerto. The Frankfort Heermann String Quartet has already given its three Sunday matinees in Mannheim.

The Paris Bach Society, founded by Charles Bouvet, resumed its performances in the Pleyel Hall. Joseph Jemain assists at the piano and clavichord.

In the Paris "School of Higher Social Studies" a kind of little university has grown up. Lectures are given on the history of music from the troubadours down to Debussy, and the most eminent French musicians and musical scholars assist. M. Vincent d'Indy showed "How a Sonata Is Written," Charles Malherbe spoke on Berlioz, J. Tiersot on "Popular Songs." Other themes are handled by Maurice Emanuel, Pierre Aubry, H. Expert, Louis Laloy, Paul Landormy, A. Gastone, Goblot, Hellouin, Pirro and Romain Rolland. The lectures are accompanied by practical examples. A double vocal quartet and a string quartet will perform music by Gluck, Mozart, Beethoven, Schumann, by masters of the sixteenth and seventeenth centuries and contemporary French masters.

The Düsseldorf City Theatre lately performed Berlioz's "Damnation of Faust" under Capellmeister Fröhlich. The soloists were Clemens Kaufung (Faust), Julia Biefield (Gretchen), Gustav Waschow (Mephisto) and A. Schutzenendorf (Brander).

The Vienna Concert Society, at the popular orchestral concert on December 17, gave Schubert's B minor Symphony, Liszt's "Tasso," Mozart's "Titus" Overture, and works by Boieldieu (overture to "La Dame Blanche"), Svendsen's Polonaise, Hellmesberger-Mayseder's "Gewitscene" and works by Strauss.

The press of St. Petersburg is discussing a threatened "prolification" of the memory of Rubinstein. It has been proposed to produce the "Demon," with Mlle. Wjalzewska in the title role. This lady is a gipsy star of the caré concerts and wishes to obtain advertisement by appearing in serious opera. Rubinstein's only daughter, Madame Schreier, will oppose by every means in her power the representation of the "Demon" with Wjalzewska. It may be remarked incidentally that the role she proposes to take was written for a baritone.

M. Bruneau is writing a drama based on Zola's "La Faute de l'Abbé Mouret."

In early spring, 1904, a four days' Beethoven festival will take place at Amsterdam, under the direction of Felix Weingartner, with the assistance of the Concertgebouw Orchestra. The program is: May 21, Symphonies Nos. 1, 2 and 3; May 22, Symphony No. 4, violin concerto by Brahms; Elderling and Symphony No. 5; May 23, Symphony No. 5, Piano Concerto No. 4 by Julius Röntgen, Symphony No. 7; May 25, Symphonies Nos. 8 and 9. In this latter the chorus of the Oratorio Society will assist.

At the second concert of the Orchestral Union of Munich, December 19, there were performed a concerto for two wind instrument choruses and a string orchestra by Chr. F. Handel and J. S. Bach's cantata, "The Contest Between Phoebus and Pan." Bach attacked the then Italian fashion, which he represented as "Pan," while the stupid public figures as "Midas." On this occasion of the first performance of the work in Munich the cast was Marie Braun (contralto) as Mercury, Therese Pachmayr (soprano) as Momus, Eduard Ehrhard (baritone) as Phoebus, Thérèse Meeier (baritone) as Pan, and Wilhelm Lieber (tenor) as Momus and Midas.

The second chamber music evening of the Frankfort Trio gave a program containing numbers by Schubert, Strauss and Brahms (op. 87). All the artists, Friedberg, Redner and Hegar, received great applause.

The City Theatre of Lübeck produced lately Weber's "Oberon" in the Wiesbaden arrangement.

The Altona Singakademie celebrated last month its golden jubilee by a performance of Handel's "Messiah" in the Chrysander edition. The soloists were Fr. Joh. Dietz, of Frankfort; Fr. Elsa Bengell, of Hamburg; Herrn. Fischer, of Frankfort, and Van Eweyk, of Berlin.

The receipts of the Paris Opéra during the month of November last amounted to 237,281 francs for seventeen performances, an average of 13,957 francs a night. During the same month in 1902 the receipts were 252,908 francs for sixteen performances, an average of 15,806 francs each evening.

Mlle. Litvinne lately gave at the Grand Harmonie, Brussels, a series of lieder of all schools with great success. Next day Charles Gordon, a Russian "tenor soprano," sang twenty-eight numbers, with his two voices



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from the same throat. The Brussels critics prefer Mlle. Litvinne with one voice.

At the Paris Aeolian Hall there will be given on the Fridays of January, February and March twelve concerts, at which Beethoven's seventeen quartets, his six last sonatas and some modern works will be performed.

Rome.—A serious opera in three acts, "Ianthis," was performed for the first time, December 5, at the Adriano, conducted by the composer Alfonso Tosi, a well known pianist. Text, music and execution were all unsatisfactory.

Frau Louise Geller-Wolter, the well known contralto, has been nominated "Kammersangerin" at the court of Lippe.

Weimar has been celebrating the centenary of Herder's death by a performance of Liszt's "Prometheus Unbound," and of some of Herder's poems, arranged by his contemporary Seckendorf.

New Works.—At Vienna an operetta, "Herr Professor," by Bela von Ujj.

At St. Petersburg, "The Sunken Bell," by Davidow, a nephew of the late cellist, Carl Davidow, and a pupil of Rimsky-Korsakoff.

At Moscow, a one act opera by César Cui, "Mlle. Fifi." At Barcelona, a lyric drama, "Acte," by Manent.

Jan Kubelik at a recent concert in Munich played Mendelssohn's Violin Concerto, Paganini's D major Concerto, the "Ave Maria" of Schubert-Wilhelmi and Wieniawski's "Carneval Russe." The Kaim Orchestra, under Schaefer, opened the program with Chernin's Overture to "Anacreon," and followed it up with Wagner's "Siegfried Idyll."

Hedwig Schweicker at a late concert at the Bayenicher Hof, Munich, presented a Hugo Wolf program with lieder from the "Mörkeband" and songs from the Italian lieder book, many of which had not been sung publicly before.

The committee appointed to adjudicate the prize for compositions offered by the Friends of Music, Vienna, met last month and decided not to award any prize, as none of the compositions sent in had any artistic value.

Beethoven's birthday was marked by a popular symphony concert of the Kaim Orchestra, Munich, under the direction of Peter Raabe. The Beethoven numbers on the program were the overture to "Egmont," the Violin Concerto and the Third Symphony, "Eroica."

Pater Hartmann's "Last Supper" is an oratorio for solo and choruses with orchestra. Many ecclesiastical motives

are used in the work, which is divided into two parts, the first the Passover, ending with the Betrayal by Judas; the second with the Easter Festival. The final chorus is very interesting; it is constructed on the primitive Hebrew "Kol Nidrei," which gradually passes into the old Christian "Hallelujah." The work is dedicated to the German Emperor. Hartmann has also completed a "Miserere" (Psalm 50), which will be produced in Florence.

At a concert of the Warsaw Philharmonic the first act of "Siegfried" was produced, with Alma as Mime and Bandrowski as Siegfried.

Gustave Charpentier, the composer of "Louise," has so far recovered from his late sickness that he is able to travel to Nice.

Edvard Schnegraf, after a silence of several years, appeared on December 27 before the Munich public in a lieder abend, in which he gave songs by Prince Ludwig Ferdinand, R. Strauss and Schubert.

Emperor William's Prompt Precaution.

AFTER reading of the Iroquois Theatre fire Emperor William of Germany visited the Berlin Royal Opera House and caused a rigid inspection of the building to be made. Finding that the exits and stairways were inadequate he ordered the opera house closed until the proper changes could be made. The Emperor will pay for these changes out of his private funds. The opera house probably will be closed for many weeks. Recently, the cables say, there was a small blaze in the Royal Opera House.

John Young's Notices.

JOHN YOUNG sang recently in New Hampshire and New Jersey, returning with these press notices:

"Faust" was presented by John Young, who possesses a tenor voice of much delicacy and expression, and sang the love scenes with Marguerite in a most finished manner, and his shading and the ease with which he sang up to high C won the admiration of his hearers.—The Morning Call, Paterson, N. J.

John Young, tenor, as Prince Henry, carried the theme of the cantata and took his difficult parts with apparent ease. His voice is high and particularly sweet.—Nashua Daily Press, Nashua, N. H.

John Young, tenor, singing the part of Prince Henry, received liberal applause for his work, it being of such a nature as to insure him a warm welcome should he appear here again. He has a voice of fine quality and admirably adapted to the part.—Daily Telegraph, Nashua, N. H.

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MADAME BLAUVELT'S TOUR.
DURING Madame Blauvelt's recent tour of Great Britain and Ireland she sang at Ulster Hall, Belfast. The accompanying illustration shows a well known Irish method of advertising which was used on that occasion.

Madame Blauvelt is now beginning her American road tour. This week she sings in Boston, Springfield and



Fall River. Next week at Ithaca; at the Waldorf-Astoria, Thursday, and on Friday and Saturday she makes her fifth consecutive annual appearance with the Pittsburgh Orchestra. Then she goes West to the Pacific Coast.

Anton Hegner With Patti.

ANTON HEGNER, solo 'cellist with Madame Patti, is received everywhere with enthusiasm, as following notices will show:

The 'cellist Anton Hegner is superb, and he was some consolation in the way of renumeration. He played in the opening trio and later he gave three numbers, one by himself, which were exquisite. But the gem of the whole evening was his encore by Schumann, which was a jewel. Its most delicate phrasing was lost in the vastness of the hall, but those fortunate enough to be close to him had a treat indescribable.—The Kansas City Journal, December 27.

Anton Hegner played three selections and an encore with beautiful effect. Mr. Hegner is an artist, and his work was highly enjoyable.—Buffalo Courier, December 1.

Anton Hegner, the 'cellist, made an immense success. His tone even in "The Dance of the Fairies," by Popper, a selection which

is conducive to scratchy bowing, was extremely pure, while his tempestuous rendering of the Lento from Lalo's Concerto was most artistic.—Toronto Mail and Empire, December 4.

Its best member was Anton Hegner, the 'cellist. He is a player of the first rank. His tone is beautiful, sweet singing and exquisitely sympathetic. His technic is big and certain and he plays with the soul of an artist.—Cleveland Leader, December 6.

Anton Hegner played three solo numbers. His masterly art is too widely known to require comment.—Milwaukee Sentinel, December 8.

The supporting company the baroness has with her contains one artist—the 'cellist Anton Hegner.—Chicago Tribune, December 10.

Anton Hegner gave really the only actually artistic performance in the entire bill. The Lalo selection was most deliciously rendered and every one of his solos was admirably played.—Chicago Daily News.

The artists served as little more than figureheads, except Hegner, who is a classic player and won deserved applause.—Detroit Free Press, December 15.

Anton Hegner brought a tone of rare sweetness and depth from his 'cello, and his interpretations revealed the thorough musician. The artistic climax of the evening was reached in his encore.—Cincinnati Tribune, December 17.

Anton Hegner, 'cellist, whose playing of Lalo's Lento du Concert was genuinely and rarely pleasing as a rendition of pure tone, and who exhibited an exceptional refinement of technic in other pieces.—St. Louis Republic, December 19.

Elgar's "Dream of Gerontius" will be performed for the second time in London by the London Choral Society, at Queen's Hall, on February 15. Dr. and Mrs. Elgar are at present in Italy.

M. Saint-Saëns, who is at present wintering in Egypt, writes to Paris to announce that he has just finished a choral composition entitled "Hymne à la France," which is especially intended for the pupils of schools and colleges.

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Musical Clubs.

HE Strolling Players' Amateur Orchestral Society gave its first concert in the King Edward Theatre at Toronto, Canada, December 17. This club is composed of women playing stringed instruments. Mr. Klingenberg is conductor. The club is under the patronage of the Lieutenant-Governor and Mrs. Clark and others. The soloists were Robert Stuart Pigott, Miss Heloise Keating, Mrs. Hooker and Paul Hahn. Two more concerts will be given this season, one in February and one in April.

The Saturday Afternoon Music Club held a meeting December 19 at Columbus, Ga.

At Henderson, Ky., December 17, the Henderson Choral Society gave its second concert of the season.

The Baker String Quartet, Denver, Col., is composed of Geneva Waters-Baker, Horace E. Tureman, Fred A. Baker, Henry J. Kroesen, Jr.

Officers of the Symphony Club, Denver, Col., are Miss Florence J. Taussig, president; Miss Edith Perry, secretary; Miss Pauline Walbrach, treasurer.

Mrs. Geneva Waters Baker, violin; Mrs. George Spalding, mezzo soprano and 'cello, and Miss Dolce Grossmayer, piano, are members of the Chaminade Trio, of Denver, Col.

The performance of "The Messiah," Handel's great work, by the Mozart Club, of Pittsburgh, Pa., December 29, at Carnegie Music Hall, was the twenty-first in the history of the club.

The Music Club met recently with Col. and Mrs. John Hicks on Algoma street, Oshkosh, Wis. The opera of "Martha" was presented by Miss Adelyn Downing, Mrs. E. R. Smith, James Jenkins and Daniel L. Johnson.

At the home of Mr. and Mrs. Francis P. Ide on South Fourth street, Springfield, Ill., the Amateur Musical Club began its regular work of the season December 15, with an afternoon devoted to Friedrich Handel and his compositions.

Some interesting programs have been recently given by the pupils of the Chase Conservatory of Music, Columbus, Ga. December 16 being the anniversary of Beethoven's birth, one of the clubs devoted its entire program to Beethoven.

The Denver (Col.) Apollo Club will give their first concert Thursday evening, January 21. Frank Y. Herbert is president, Robert Brooks Finch vice president, J. Holgate Storey secretary, E. D. Haughwout treasurer, and Frank H. Ormsby musical director.

The music faculty of the University of Oregon School of Music at Eugene, Ore., is, piano, Mrs. Rose Midgely Hollenbeck, Arthur Louis Frazer; violin, Mrs. Susie Fennel Pipes; vocal music, Miss Eva I. Stinson, B. M.; harmony, theory, &c., Mrs. Susie Fennel Pipes.

A program of Christmas music in charge of Mrs. Pratt was rendered December 15, at the club rooms, Coldwater, Mich. Mrs. Pratt, Miss Butterworth, Miss Root, Miss Kathleen Pratt, Mrs. Ball, Mrs. Walker, Miss Milnes, Mrs. Georgiana Cutter, Miss Spofford, Miss Daniells, Miss Pullen and Mrs. Wood took part.

The officers of the Philharmonic Society, of Dayton, Ohio, are, President, Joseph A. Wortman; vice president, Harry H. Prugh; treasurer, G. B. Printz; secretary, Miss Dorothy Feicht; music committee, O. E. Wright, Mrs. C. I. N. Peters, Rev. C. G. Reade, Mrs. Gertrude Lanthurn Black, accompanist; William G. Zwick, librarian; orchestra committee, N. Heidelberg, John V. Lytle, Lou J. Latin, W. W. Lanthurn, director.

Galesburg, Ill., held its annual Christmas musical festival under the auspices of the Galesburg Musical Union, December 17, and as usual "The Messiah," by Handel, was rendered. The chorus work was by far the best that has ever been heard in Galesburg. Prof. William F. Bentley, director of the Knox Conservatory of Music, directed the rendition, and the soloists were Miss Florence Marion Pace, Chicago, soprano; Mrs. Willard S. Bracken, Chi-

cago, alto; Lester Bartlett Jones, Chicago, tenor, and E. Warren K. Howe, Peoria, basso.

December 16 the Oratorio Society, of Frederick, Md., brought the first half of its year's work to a close by giving an open rehearsal of "The Messiah." The soprano solos were sung by Mrs. McCordell and Miss Maulsby, and the contralto solos by Miss Birely and Miss Eleanor Markey. Mr. Beckwith sang the bass solos. Miss Gring, the accompanist of the society, was at the piano.

The Ladies' Matinee Musical held their regular meeting on December 16 at Muncie, Ind., for which a program of Christmas music was prepared. This was the last meeting of the Matinee Musical until early in 1904. Jay Hirshberg, violinist, assisted. Mrs. George H. Summers, Miss Eleanor Smith, Zulena Wilcoxon, Miss Nellie Jewett, Miss Gladys Overmire, Miss Maud Macey, Miss Ellen Cates and Miss Helen Cook were soloists.

The San Francisco (Cal.) Musical Club gave Mozart's Requiem at Lyric Hall December 17, under the direction of Dr. H. J. Stewart. The program was in charge of Miss Ella V. McCloskey. The soloists were Mrs. Ernst Heuter, Mrs. Cecilia Decker Cox, Mrs. Wallace Wheaton Briggs, A. Mesmer, Miss Millie Flynn, Mrs. Blanche King Arnold, Signor G. Napoleone, Miss Ella V. McCloskey, Mrs. Florence Wyman Gardner, Mrs. C. Arthur Gwynn, first violin; Miss Rose Lane, viola; Mrs. Grace Carroll-Elliott, Miss Ione V. White, second violin; Mrs. Eugene M. Holden, 'cello; Miss Ada Clement, pianist; Miss Mollie Pratt, organist. Assisting, M. Perron, bass; Manilloyd Jones, tenor. The performance was preceded by introductory remarks upon Mozart's Requiem and its history by Dr. Stewart.

The eighteenth annual meeting of the Lackawanna and Wyoming Musical Alliance was held from Tuesday, December 29, until Friday, January 1. Alfred Hallam, of Mt. Vernon, N. Y., was chorus director; Miss Florence Richmond, of Scranton, Pa., pianist, and Miss Sarah Watkins, of the Ithaca Conservatory of Music, soprano soloist. The officers of the Alliance are: President, Llewellyn N. Evans, Nicholson; vice president, Ira B. Millar, Factoryville; secretary, W. N. Manchester, Factoryville; treasurer, Charles Gardner, Factoryville. The executive committee is made up of Dr. A. B. Fitch, A. C. Caryl, A. N. Freeman, Factoryville; E. J. Johnson, O. E. Reynolds, Rev. J. W. Johnson, Nicholson; F. H. Bailey, Waverly; C. F. Whittemore, W. F. Leonard, Prof. E. E. Southworth, Scranton; W. E. Hobbs, Fleetville; E. M. Tiffany, Hopbottom; Rev. H. J. Crane, Uniondale; F. L. Trauger, Lake Winola; A. A. Davis, Clark's Green; A. A. Decker, Silas Decker, Falls; N. B. Phillips, Wallsville; Rev. Abel Wrigley, Mill City; P. C. Burns, Great Bend; Rev. H. H. Wilbur, Dr. E. F. Avery, Tunkhannock; Thomas G. Hall, Glenburn; Charles L. Miller, Edella; S. E. Lowry, Elkhorn; Prof. J. A. Sophia, Susquehanna, E. W. Smith, East Rush.

The first private concert of the Arions, of Fort Worth, Tex., Maximilian H. Bauer, conductor, was given on December 11, assisted by Mme. Geneva Johnstone-Bishop, soprano; Mrs. G. V. Morton, violinist; Mrs. L. F. Jaccard, accompanist. Officers: W. J. Estes, president; E. A. Belden, vice president; J. M. Collins, secretary; E. P. White, treasurer; M. H. Bauer, musical director; executive committee, the officers, together with L. H. Ducker, T. H. Hubbard, A. M. McElwee, J. E. Homan, F. L. Jaccard, Mr. Zane-Cetti; F. L. True, librarian;

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The Joseffy, or Students' Musical Club, was organized in 1898, at the home of Dr. D. A. Mitchell, Seattle, Wash., meeting later in the ladies' club rooms in the public library, and at present at the Vincent School of Music. The organization was formed to provide opportunity for practice in public performance, stimulus and direction in study of musical history and theory and in the hope of eventually having some part in elevating the art of music in the city. Then and now any student of any branch of music is eligible to membership and is elected in usual club fashion. The club owes much to one of its presidents—Mrs. David Burkhardt, and to its charter members. It is not federated, owing to the club's desire to accomplish more before accepting the generous invitation extended to it last year. Louise C. Beck is the musical director.

The first musicale of the Ladies Musical Club, of Galveston, Tex., musical director Mrs. A. J. F. Parker, was given December 9. The club was assisted by Mme. Geneva Johnstone Bishop, soprano, and Miss Watkin, of Dallas, pianists. The officers are: Mrs. Chas. Fowler, president; Mrs. W. F. Breath, vice president; Mrs. G. D. Morgan, secretary; Mrs. E. F. Harris, treasurer. Active members—Mrs. Blum, Mrs. Beers, Mrs. Breath, Mrs. Burton, Miss Beissner, Miss Bornefeld, Miss Breath, Mrs. Cash, Mrs. Check, Miss Cameron, Miss Campbell, Miss Clark, Miss Courts, Miss DeMilt, Mrs. Fowler, Miss Focke, Miss Ellen Focke, Mrs. Goggan, Mrs. Hopkins, Mrs. Kopperl, Mrs. Luckett, Miss Grigg, Mrs. Harris, Mrs. Merrow, Mrs. Morgan, Mrs. Morris, Mrs. Mosle, Miss Mensing, Miss Mistrot, Mrs. Parker, Miss Painter, Miss Peebles, Miss Randall, Miss Homoisele Randall, Miss Rogers, Mrs. Selby, Mrs. Steinhauser, Miss Sealy, Miss Sundt, Mrs. Terry, Miss Trueheart, Miss Waters, Miss Weekes, Miss Wilkens, Miss Wittig.

The Schubert Club, Seattle, Wash., a ladies' chorus, which will soon celebrate its hundredth rehearsal, holds a prominent position among the musical clubs of that city. It was organized in March, 1901, for the earnest study of music of a high order, and, though the work is mostly chorus work, many of Seattle's best soloists have been identified with the club. Under the direction of George Morris the club has studied compositions of Schubert, Schumann, Gounod, Liszt, Cherubini, Handel, Mendelssohn, Saint-Saëns and many other masters, besides producing some very beautiful cantatas, notably "Night," Saint-Saëns, and "King René's Daughter," Smart. Since its organization the club has had three presidents, Mrs. Perry C. Kofoed, Mrs. Henry Stever Tremper and the present president, Mrs. L. Theo. Turner. Previous to this year the club has given but two concerts a year, but this year, in addition to the two regular concerts, several musicales will be given, complimentary to the club's associate members. The club at present numbers twenty-five active and forty associate members.

The Apollo Musical Club, of Seattle, Wash., was organized June 1, 1902, with a membership of thirty. The

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club was open to the masses and soon had ninety members in good standing. From June to December the club studied ten part songs and gave a very creditable concert with seventy-five voices, the parts being well balanced. Several selections were sung unaccompanied with a precision and voice blending seldom heard in chorus singing. The club then took up the study of the more pretentious work, the oratorio of "The Creation," and arrangements were made to give it in Seattle and in Tacoma in connection with the Philharmonic Society of that city. By request of several of the principal singers in the club it was decided to make it a private organization, with membership limited to forty, ten on each part. Good singers have been selected, and thus far very satisfactory results have been attained. The club is now studying the cantata "Morning," by Ries, and will take up several of the better class of part songs. Two concerts will be given, at which a group of four of the lighter choruses of "The Creation" will be sung in addition to the cantata and the part songs. D. Carlos McAllister, musical director.

The Northampton (Mass.) Vocal Club gave a concert on December 16. The club was assisted by Mrs. Bertha Cushing Child, contralto; George Oscar Bowen, tenor, and Miss Irene F. Dickinson, pianist. The officers of the club are: President, H. L. Williams; vice president, H. H. Chilson; secretary, E. C. Howard; treasurer, W. H. Feiker; librarian, L. H. Porter; directors, S. W. Lee, H. P. Eastwood and Ralph L. Baldwin. Active Members—William Astill, R. L. Baldwin, W. H. H. Bingham, A. E. Brown, Gordon Campbell, H. H. Chilson, H. H. Clark, C. M. Clark, James Connor, F. P. Crosby, E. F. Deady, A. F. Dyer, H. T. Kelley, S. W. Lee, Owen Locke, D. A. Martin, M. D. Maynard, A. L. Morse, J. W. Nash, W. H. Nash, William Noble, H. P. Nottage, L. H. Porter, L. F. Purrington, H. P. Eastwood, W. H. Feiker, H. P. Graves, H. R. Graves, M. B. Graves, Thaddeus Graves, Jr., T. F. Hanley, R. B. Harris, E. A. Haven, A. F. Henne, J. J. Hibbert, J. S. Hitchcock, E. C. Howard, C. H. Readio, F. W. Roberts, H. E. Riley, C. L. Sauter, H. M. Smith, R. M. Starkweather, J. L. Strong, C. A. Sheffeld, E. F. Stratton, H. L. Williams, R. L. Williston, J. C. Witherell.

The Denver (Col.) Orchestral Association is as follows: Officers and Board of Directors—W. M. Wiley, president; H. P. Spencer, vice president; L. W. Davis, secretary; Orrin McNutt, treasurer; L. M. Cuthbert, J. A. Thatcher, Fritz Thies, F. E. Busby, Patterson C. Fisher, Dr. C. E. Tennant, H. J. English. Music Committee—Miss Florence J. Taussig, chairman; Mrs. J. H. Smissaert, Mrs. L. W. Davis, Frank H. Ormsby, Charles T. West, J. Mignolet, Robert Brooks Finch, Fredrick W. Schweikher. Press and Publication Committee—Frank H. Ormsby, chairman; Miss Florence J. Taussig, Miss Flora E. Busby, Mrs. Roberta Balfour, Charles T. West, H. P. Spencer. Honorary Vice Presidents—J. A. Thatcher, Col. W. E. Hughes, James B. Grant, F. G. Moffat, Judge O. E. LeFevre, William Byrd Page, J. W. Springer, C. R. Hurd, F. B. Gibson, Harry van Mater. Subscribers to the Guarantee Fund—D. H. Moffat, Col. W. E. Hughes, L. M. Cuthbert, J. A. Thatcher, J. F. Campion, James B. Grant, Dennis Sullivan, Judge O. E. LeFevre, C. S. Morey, William Byrd Page, J. S. Cary, Platt Rogers, C. B. Kountze, George Wood, Frank Trumbull, N. M. Tabor, Moses Hallett, Knight-Campbell Music Company, C. R. Hurd, J. M. Herbert, H. J. English, E. J. Seely, Charles Boettcher, Broadway Theatre, Dr. George G. Baker, G. A. Wahlgreen, Mrs. Mary Elitch Long, W. M. Wiley, Fritz Thies, A. S. King, H. van Mater, Dr. C. E.

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Madame Shotwell-Piper in Detroit.

MADAME SHOTWELL-PIPER, the young dramatic soprano, who is touring America for the first time this season, began her triumphs at the New England festivals. These were followed immediately by two appearances in New York with Walter Damrosch's Orchestra, and in Brooklyn with the Union League Club; in Detroit with the Symphony Orchestra; with the Orpheus Club and the Fortnightly Club in Philadelphia, and everywhere she has won high praise for beautiful voice and attractive personality. Madame Piper scored a great success at Morris Bagby's third musical morning at the Waldorf-Astoria, when she was on the program with Mr. Gilibert, and won most cordial applause from the very large and exclusive audience that always attends these concerts. Following are the Detroit notices, which speak for themselves:

The Detroit Symphony Orchestra opened the sixteenth season of the organization at the Light Guard Armory last night before an audience that filled the building. The program offered was well suited to please the public, and the concert must be considered as being well up to the standard set by the orchestra of late years. Madame Shotwell-Piper, a young but exceedingly promising soprano, gave an extremely pleasing presentation of the aria from the Mass-

sonet opera, "Pleurez, Pleurez, Mes Yeux." Her voice is not only young, fresh and of good quality, but her singing gives evidence of dramatic qualities which should take her far in opera if she makes that field her object. She was very well received, and later sang a group of three songs. In these she showed that the versatility of her art takes in the ballad as well as the opera.—Detroit Free Press, December 16, 1903.

Madame Shotwell-Piper, the young New York soprano, pleased the audience with her fresh, powerful young voice, which filled the big auditorium in contrast to the somewhat quavering tone of the great Patti of the night before.—Detroit Journal, December 16, 1903.

Madame Shotwell-Piper, a New York soprano, who made her first bow to a Detroit audience, made a pleasing impression, her voice proving fresh, sweet and well trained, and her program numbers were chosen with discrimination.—Detroit Evening News, December 16, 1903.

Clarence Eddy's American Tour.

C LARENCE EDDY, the noted organ virtuoso, sailed from Liverpool for America December 30, on the White Star liner Celtic. Mr. Eddy's tour, which will begin immediately after his arrival, will include most of the principal cities on the continent. Loudon G. Charlton, who will manage this tour as he did the last one four years ago when Mr. Eddy gave over 100 organ recitals in a single season, announces that the bookings are coming in so rapidly that the last record will be reached if not exceeded. For the past four months Mr. Eddy has been on tour in Great Britain, in Poland and in Russia. His last concert in England was given in the old cathedral at Norwich, December 26. The following notices speak for themselves:

Mr. Eddy is a splendid virtuoso without a shadow of doubt. His technical power is extraordinarily developed; he plays the most intricate passages and scales upon the pedals with the same facility as with the fingers upon the manuals; he knows how to combine the colors of the different stops, and he has the knack of getting tones of different qualities, which are exceedingly effective. Mr. Eddy showed in a masterly way his extraordinary ability, which has made him the most famous organist in England, France, Germany and, above all, his native country, America.—Warsaw Courier, October 21, 1903. (Translation.)

Clarence Eddy played the organ concerto of Bossi in a masterly way. The technical difficulties of this composition, accumulated apparently to try both hands and feet, were vanquished without effort by the great artist.—Poranny Courier, October 21, 1903. (Translation.)

Clarence Eddy has the organ, so to say, at his finger tips. His performance had, in addition to its great artistic value, a pedagogical importance, which gave to the great number of organ players present an opportunity of hearing a perfect way of treating the instrument.—Gomice, October 21, 1903. (Translation.)

Mr. Eddy came to Warsaw without any bombastic advertising, but he charmed his audience with his great talent and an incomparable mastery of such a rich but complicated instrument as the organ. The organ under his fingers becomes an orchestra, with all the special characteristics of each department.—Warszawski Dniennik, October 22, 1903. (Translation.)

Paul Dufault's Season.

P AUL DUFAULT'S season to date has been very good, with many concert engagements; he is also quite busy with pupils, and in his specialty, French repertoire to advanced pupils and professionals. He plans giving one or two recitals illustrating the French song from ancient times to today. Some coming dates are "The Messiah," with the Oberlin Choral Union, Cleveland, Ohio, January 21; concert in Montreal, Canada, January 12; Worcester, Mass., February 14, with others pending. Mr. Dufault has a resonant, pure tenor voice, of unusual strength and of beautiful quality, and his work is always most satisfactory.



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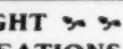
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